

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Intro
Free time

15ma

*Key signature denotes E Phrygian.
***Vol. swell

Gtr. 2 tacet

†E5

Gr. 1 tacet

FS ES

GS ES

†Chord symbols reflect overall harmony.

All Rights Administered by BMG Songs

International Copyright Secured All Rights Reserved

§ Verse

all starts now. When you pull the fuck - in' pin the shrap - nel burns as it
3. Kill - ing's in style and it's now the main e - vent. The cam - 'ras are whores for the

Gtrs. 3 & 4

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

tears in - to the skin. Ev - er won-der what it takes to be ques-tion - ing your faith?
dai - ly blood - shed. Like a junk - ie hun-gry for a fix of an - y - thing, the

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Interlude

This is what it's like when it hap-pens ev-'ry God-damn day. _____
me-di-a de-vours and feasts up-on the in-hu-mane. _____

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Vi - o - lence is our way of

P.M. ----- | P.M. ----- | P.M. ----- |

G5 Ab5 G5

life. _____

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

3 3 3 3 3 6 3 3 3 3 3 6 3 3 3 3 3 4 3 4 4 4 4 4 4 4 3 3 3 3 3 3 6 3 3 3 3 3 3 4 3

Verse

Ab5 G5 Ab5 F5 F#5

2. Shards of life like con - fet - ti in the air. The
4. It's all too fuck - in' clear we can nev - er co - in - cide, so

P.M.----- P.M.----- P.M.----- P.M.-----

5 6 5 6 1 1 1 1 1 1 1 0 1 1 1 1 1 1 0 1 1 1 1 1 1 0 2 2 2 2 2 2 2

F5 Ab5 G5 E5 F5

flesh storm grows as it breeds de - spair. You hear the screams in the dis - tance
let's all drink to it gen - o - cide. All the ven - om - ous sights bor - der

P.M.----- P.M.----- P.M.----- P.M.-----

1 1 1 1 1 1 1 0 1 1 1 1 1 1 0 3 6 5 2 1 1 1 1 1 1 0 1 1 1 1 1 1 0

G5 F5 Ab5 G5 F5

fight - ing the re - sist - ance. In Not times cries of war, these are just the sounds of
on the ar - cane. In times of war ev - 'ry - thing is bound by

P.M.----- P.M.----- P.M.-----

1 1 1 1 1 1 1 0 3 3 3 3 3 3 3 1 1 1 1 1 1 1 0 1 1 1 1 1 1 0 3 6 5 3

Half-time feel

Riff A

E5 N.C. E5 F5 E5

It's
End Riff B

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 2 2 0 0 8 0 0 0 7 8 7 10 0 0 0 0 2 2 0 0 0 0 0 0 0 0 2 2 10 9

ES

E5 N.C. E5 N.C.

all just psy - chot - ic de - vo - tion _____ ma -

P.M. P.M.

0 0 0 0 0 0 0 0 7 8 7 10 0 0 0 0 0 0 0 0 0 0 0 0 7 8 6 8

To Coda —

1st time, End half-time feel
F5 E5

E5 N.C. E5 F5 E5

nip - u - lat - ed with no dis - cre - tion.

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 8 7 10 0 0 0 0 2 2 0 0 0 0 2 2 10 9

Guitar Solo

Gtrs. 3 & 4: w/ Riff A (2 2/3 times)

Ab5 G5 E5 F5

E5

F5 E5

G5 E5

*Gtr. 5 (dist.)

Gtr 3

Gtr 4
divisi

f

7

(9) 6 5 2 3

16 16 16 16 16 16 16 16 17 16 16 16 16 16 16 19 16 16 16 16 16 16 20 16 16 16 16 16 16

*Jeff Hanneman

Ab5 G5 E5 F5

E5

8va

1/2 1/2 1/2 1/2

17 17 17 17 17 17 17 17 17 (17) (17) (17) 0 18 17 16 15 14 16 15

F5 E5

G5 E5

Ab5 G5 E5 F5

8va

loco

3

18 16 15 13 16 15 16 13 13 16 15 13 15 14 14 15 17 14 15 15 17 17

E5

F5 E5

G5 E5

3

15 14 17 15 14 14 15 17 17 15 14 17 17 14 17 14 15 14 15 17 14 15 13 14 16 17 13 14 16 14 14

Gtr. 5

Ab5 G5 E5 F5

E5

1/2

15 16 18 15 16 18 18 14 15 17 15 15 17 15 18 15 17 (17) (17)

Gtrs. 3 & 4

P.M.

6 5 2 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 5 fret

F5 E5 G5 E5 F5 G5 Ab5 N.C.

8va

(17) 15 17 18 (18) 3 0

P.M. - - - - - P.M. - - - - -

3 0 0 0 0 0 2 5 0 0 3 5 6 4

Coda

Bridge

E5 F5 Ab5 G5 E5 Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5

War - fare - knows - no - com - pas -

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

0 0 0 3 3 6 5 2 0 0 6 3 0 0 5 2 0 0 0 0 0 0 5 2 0 0 6 3 0 0

G5 E5 G5 E5 Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5

sion, thrives - with - no - ev - o - lu -

Riff C End Riff C

P.M. - - - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

5 2 0 0 0 0 0 0 5 2 0 0 6 3 0 0 5 2 0 0 0 0 0 0 5 2 0 0 6 3 0 0

Gtrs. 3 & 4: w/ Riff C

G5 E5 G5 E5 Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5

tion. Un - sta - ble - minds - ex - ac - er - bate un -

Ab5 G5 Ab5 C5 B5

8va-----

loco

w/ bar

Harm.

+1 1/2 +1 1/2

Harm. string noise

Pitch: F

-1/2 -4 -1

20 20 20 (20) 0 (0) 4 (4) (4) (4) 3 X X

P.M.-----

3 3 3 3 3 3 4 3 4 4 4 4 4 4 3 3 3 3 3 3 6 3 3 3 3 3 3 4 3 5 6 10 8 9 7

G5 Ab5

steady gliss.

T T T T T T

0 3 0 5 0 1 0 5 0 3 0 5 0 1 0 5 0 3 0 6 0 1 0 (0) 1 0 6

P.M.-----

3 3 3 3 3 3 6 3 3 3 3 3 3 6 3 3 3 3 3 3 4 3 4 4 4 4 4 4 4 4 4

Interlude

Half-time feel

2nd time, Gir. 6 tacet

E5

G5 Ab5 C5 B5

8va-----

steady gliss. steady gliss. steady gliss.

T

1/2

(19) (19)

7 10 3 4 12 7 22 0 3 16 16 17 19 16 17 20 17 17 19 20 17 19 19

P.M.-----

3 3 3 3 3 3 6 3 3 3 3 3 3 4 3 5 6 10 8 9 0 0 0 0 0 0 0 0 0

Gtr. 6 tacet
N.C.
Gtrs. 3 & 4

E5

N.C.

E5

Gtr. 3

Gtrs. 3 & 4

P.M.

P.M.

Gtr. 4 *divisi*

P.M.

7 8 10 7 10 11 8 7 8

0 0 0 0 0 0 0 0

6 7 8 7 5/10 8 7 8

0 0 0 0 0 0 0 0

*Gtr. 4 to left of slash in tab.

N.C.

E5

F5 E5

N.C.

N.C.

1.

2.

There's

Gtr. 3

P.M.

P.M.

7 8 10 7 10 11 8 7 8

0 0 0 0 10 9 8 7 8

6 7 8 7 10 8 7 8

6 7 8 7 5 8 7 0

Gtr. 4

P.M.

P.M.

7 8 10 7 10 11 8 7 8

0 0 0 0 10 9 8 7 8

6 7 8 7 5 8 7 6

6 7 8 7 5 8 7 6

Bridge

E5

F5 E5

G5 E5

F5 E5

F5 E5

G5 E5

no fu - ture, the world is dead, so

Riff E

End Riff E

Gtrs. 3 & 4

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

2 0 0 0 0 0 0 0

3 2 0 0 5 2 0 0

3 2 0 0 0 0 0 0

3 2 0 0 5 2 0 0

Gtrs. 3 & 4: w/ Riff E (2 times)

F5 E5

F5 E5

G5 E5

F5 E5

F5 E5

G5 E5

save that last bul - let for your head.

Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5 G5 E5

On - ly the fall - en have won be - cause the fall - en can't

Gtrs. 3 & 4

Riff F

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

6 4 3 1 0 0 5 3 2 0 0 0 0 0 0 0 5 3 2 0 0 0 0 6 4 3 1 0 0 5 3 2 0 0 0

run. My vi - sion's not — ob - scare, — for war —

End Riff F

P.M.----- P.M.--- P.M.--- P.M.----- P.M.---

0 0 0 0 3 2 0 0 6 4 3 1 0 0 5 2 0 0 0 0 0 0 0 0 3 2 0 0

Gr. 3 & 4: w/ Riff F

Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5 G5 E5 G5 E5

— there is — no cure. So here the on - ly law — (is) men kill - ing

men for some - one el - se's cause. _____ It's

Gtr 3

PM --- 4

P.S

Gtr 4

PM --- 4

w/ bar

0 (0) (0) /15

Chorus

Gtrs. 3 & 4: w/ Riff B

E5 N.C. E5 N.C.

all just psy - chot - ic de - vo - tion _____ ma -

E5 N.C. E5 F5 E5

nip - u - lat - ed with no dis - cre - tion. _____ It's

E5 N.C. E5 N.C.

all just psy - chot - ic de - vo - tion _____ ma -

Gtrs 3 & 4

P.M.----- P.M.-----

0 8 0 0 8 0 0 8 0 0 0 0 7 8 7 10 8 0 0 8 0 0 0 8 0 0 8 8 7 8 8

E5 N.C. E5

nip - u - lat - ed with no dis - cre - tion. _____

P.M.----- P.M.----- P.M.-----

0 8 0 0 8 0 0 8 0 0 0 0 7 8 7 10 0 0 0 0 2 0 8 0

F5 Ab5 G5 E5 F5 E5 N.C.

P.M.-----

0 0 2 3 6 6 5 2 3 2

Catalyst

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Tune down 1/2 step
(low to high) E>A>D>G>B>E>

Intro

Fast ♩ = 204

Chord symbols: *E5, Bb5, E5, Ab5, G5, F5, E5, Bb5, E5

Gtr. 1 (dist.)

f

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

TAB

Gtr. 2 (dist.)

f

P.M. -----| P.M. -----|

TAB

*Chord symbols reflect implied harmony

Chord symbols: Ab5, E5, G5, E5, Bb5, E5, Ab5, G5, F5

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

TAB

P.M. -----| P.M. -----|

TAB

E5 Bb5 E5 G5 F#5 F5 Verse E5 Bb5 E5

*Gtrs. 1 & 2

Riff A

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 3 0 0 0 0 0 0 0 5 4 3 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0

*Composite arrangement

Ab5 G5 F5 E5 Bb5 E5 G5 F#5 F5

is my ad - dic - tion. I live life with no re - gret. Un -

P.M. P.M. P.M.

0 0 0 0 0 6 5 3 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 5 4 3

E5 Bb5 E5 Ab5 G5 F5 E5 Bb5 E5

like you it's my con - vic - tion that sets me a -

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 3 0 0 0 0 0 0 0 6 5 3 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0

Pre-Chorus

Ab5 G5 F#5

part from the rest. I (1.) live for with com - pe - ti - tion. (2.) dealt with such re - jec - tion.

End Riff A Riff B

P.M. P.M.

0 0 0 0 0 6 5 5 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0

Your cyn - i - ci - sm on - ly makes me strong - er. I am the cul - mi - na -
 Lick - ing your wounds that won't fuck - ing heal. You've nev - er seen so much ag - gres -

G5 F5 F#5

P.M. P.M.

4 4 4 4 4 4 0 4 4 4 4 4 4 0 4 4 4 4 4 4 4 4 5 3 4 4 4 4 4 4 0 4 4 4 4 4 4 0

tion, _____ set - ting the stan - dard that all _____ will fol - low.
 sion. _____ I am the scream to your fuck - ing si - lence.

G5

End Riff B

P.M.

4 4 4 4 4 4 0 4 4 4 4 4 4 0 4 4 4 4 4 4 0 4 4 4 4 4 4 0 4 4 4 4 4 4 5 5

Chorus
 Half-time feel
 N.C.

I live it ev - 'ry day.

P.M. P.M. - 4 P.M. P.M. - 4 P.M. P.M. - 4 P.M. P.M. P.M.

0 1 2 1 1 2 0 1 3 2 3 2 1 2 0 1 0 1 2 1 1 2 0 1 3 3 2 3 1 3 2 1

To Coda

End half-time feel
 F5

Don't know an - oth - er way.

w/ wah-wah
 f

*Gtrs. 3 & 4 (dist.)

P.M. - 4 P.M. - 4 P.M. P.M. - 4 P.M. P.M. - 4 P.M.

Gtrs. 1 & 2
 divisi

0 1 2 1 1 2 0 1 3 2 3 2 1 2 0 1 0 1 2 1 1 2 0 1 0 4 3 0 4 3 1

*Kerry King (both)

Guitar Solo

Gtrs. 1 & 2: w/ Riff A (1st 6 meas.)

E5 Bb5 E5 Ab5 G5 F5 E5 Bb5 E5 G5 F#5 F5

Gtrs. 3 & 4

6 8 9 8 8 12 11 11 12 12 20 19 18

E5 Bb5 E5 Ab5 G5 F5

Gtr. 3

T T T

0 0 4 5 7 0 5 6 8 3 6 3 12 6 3 0 10 9 7 0 12 10 13 0 13 15 18 0 16 19

Gtr. 4

T

0 2 3 5 0 2 3 5 2 3 5 0 4 5 7 0 4 5 7 0 9 10 12 0 10 11 14 10 11 13 17

E5 Bb5 E5 Ab5 E5 G5

2. With -

Gtr. 3

Star

0 0 16 0 0 12 16 0 0 13 17 0 0 14 18 0 0 15 19 0 0 16 20 0 0 16 22 0 0 17 23 17

Gtr. 4

Star

T T T T T T T T

10 11 13 18 11 13 14 10 13 14 16 20 14 15 17 20 15 16 18 21 16 17 19 22 17 18 20 23 18 20 21 24

Rhy. Fill 1

End Rhy. Fill 1

Gtrs. 1 & 2

P.M. P.M.

0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 6 0 0

Verse

Gtrs. 1 & 2: w/ Riff A

Gtrs. 3 & 4: tacet

E5 Bb5 E5 Ab5 G5 F5 E5 Bb5 E5 G5 F#5 F5

in my eyes there's dev - as - ta - tion and fu - ry you can't un - der - stand. In

Bva -

Gtr. 3

24 (24) 19 (19) 24 24 24

Avia -

Gtr. 4

24 (24) 19 24 16 24 16 24

E5 Bb5 E5 Ab5 G5 F5 E5 Bb5 E5 Ab5 G5

my fight, win by at - tri - tion and bring it with all that I fuck - ing am. -

Interlude

Half-time feel

E5 F E5 F E5

All that I fuck - ing am. -

Riff C

Gtrs. 1 & 2

P.M. -

10 10 9 10 10 9

D.S. al Coda

End half-time feel

F E5 F E5 N.C. G5

You nev - er

End Riff C

P.M. -

10 10 9 10 10 9 0 6 5 0 6 5 3

Coda

F5 N.C. F5 Interlude E5 F5 E5

P.M. P.M.

0 4 3 0 4 3 1 0 4 3 0 4 3 1 0 0 0 0 0 0 1 0 0

F5 E5 F5 E5 E5 F5 Ab5 G5 E5 F5 E5

2 2 3 2 2 2 2 3 2 2 2 2 3 6 3 2 2 2 2 3 2 2

Gtr. 3 F5 E5 F5 E5 F5 Ab5 G5 F5 F#5 G5 E5 F#5

1 5 6 5 6 9 5 6

Gtrs. 1 & 2 Riff D

2 2 3 2 2 2 2 3 2 3 3 3 6 5 3 1 4 4 4 4 5 2 4

G5 F#5 G5 E5 F#5 G5 E5 F5

5 6 9 2 5 6 5 6 9 5 6 5 6 6 8 9 20 18

End Riff D

4 4 5 4 4 4 4 5 2 4 4 4 5 2 3

Gtrs. 1 & 2: w/ Riff D

F#5 G5 E5 F#5 G5

Gtr. 3

(18) (18)

0 15 10 9 15 12 10 9 14 8 9 10 9 13 10 9 5 12 9 12 10 8 10 13 12 9 X X

End half-time feel

Gtrs. 1 & 2: w/ Riff A (1st 6 meas.)

F#5 G5 E5 F#5 G5 F#5 F5 E5 Bb5 E5

Gtr. 3

11 16 10 14 13 14 12 14 X 18 12 10 15 17 12 13 17 X 16 13 16 10 16 12 14 9 17 14 17 18 17 12 17 10 X 19 (19)

Gtr. 4

5 8

Gtrs. 1 & 2

*Gtr. 5 (dist.)

mf

4 2 4 2 4 2 4 2 5 2 4 2 4 2 5 4 2 3 1 8

*Kerry King

Gtr. 3 tacet

Ab5 G5 F5 E5 Bb5 E5 G5 F#5 F5 E5 Bb5 E5

Gtr. 4

8 12 11 12 15 14 14 15 15 20 19 18 0 2 5 0 2 5 3 0 4 5 6

Gtr. 5

8 9 8 9 12 11 11 12 12 20 19 18 17

Harm. string noise

Pitch: B

12 8 6 9 8

Gtrs. 1 & 2: w/ Rhy. Fill 1

Ab5

G5

F5

E5

Bb5

E5

Ab5

E5

G5

3. At - ti - tude _____ is my ad - dic - tion. I live life with no re - gret. Un -

Verse

Gtrs. 1 & 2: w/ Riff A

E5

Bb5

E5

Ab5

G5

F5

E5

Bb5

E5

Gtrs. 4 & 5 tacet

G5

F#5

F5

3. At - ti - tude _____ is my ad - dic - tion. I live life with no re - gret. Un -

like _____ you, _____ it's my af - flic - tion that cre - ates the tem - plate of all that I

Interlude

Half-time feel

Gtrs. 1 & 2: w/ Riff C (2 times)

E5

F

E5

F

E5

F

E5

am. _____ All that I fuck - ing am. _____

F E5 N.C. G5 E5 F E5



F E5

F E5

F E5 N.C.

G5



Bridge

E5 F5 E5 Bb/F E5

F5 E5 Bb/F E5



You know and I know. no mat - ter what you say. you'll be beat - en to - day

Riff E

Gtrs. 1 & 2



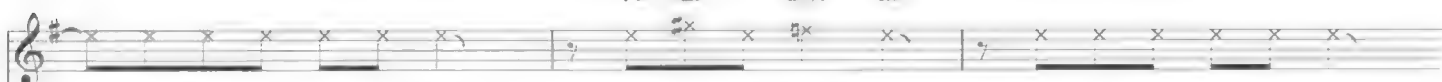
P.M.

P.M.

P.M.



F5 E5 Bb/F E5



— like ev - 'ry oth - er day. Some - thing a - bout you keeps you from let - ting go



P.M.

P.M.

P.M.



Gtrs. 1 & 2: w/ Riff E

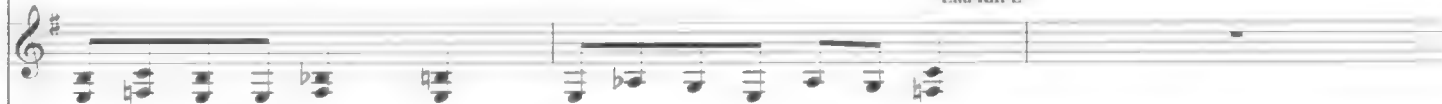
F5 E5 Bb/F E5 N.C.

F5 E5 F5 E5 Bb/F E5



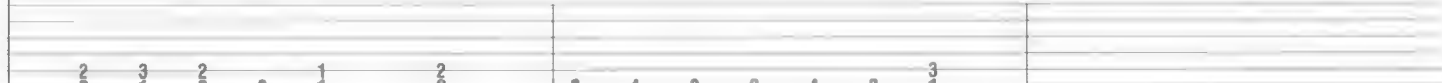
of lame ob - ses - sions built up in - side you. For - get the guess - work,

End Riff E



P.M.

P.M.



F5 E5 Bb/F E5



you're star - ing at the source. Gaz - ing in - to my eyes, you'll see there's no re - morse.

End half-time feel

F5 E5 Bb/F E5 F5 E5 Bb/F E5 N.C. F5

'Cause this is my war all day and ev-'ry day. It's all a-bout the con-flict. Yeah! _____

Pre-Chorus

Gtrs. 1 & 2: w/ Riff B

F#5 G5 F5

Bring on the com-pe-ti-tion, your pes-si-mism on-ly makes me strong-er. I

F#5 G5

am the cul-mi-na-tion, the fuck-ing stand-ard that all will fol-low.

Chorus

N.C.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M.

I live it ev-'ry day.

P.M. P.M. P.M. P.M. P.M. P.M.

Don't know an-oth-er way.

F5 N.C. F5 E5 F5 N.C.

Don't know an-oth-er way.

Skeleton Christ

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Fast ♩ = 198

*D5

Gtr. 1 (dist.)

**Gtrs. 1 & 2

*Chord symbols reflect implied harmony.

**Gtr. 2 (dist.), played *f*. Composite arrangement

Verse

Gtrs. 1 & 2: w/ Riff A (3 times)
2nd time, Gtr. 3: w/ Fill 1

D5

1. Un - bound, God's cre - a - tion
faith has at - ro - phied

has and grown in - to the sin - ner.
rots in hell's a - sy - lum.

A -
De -

D5 Bb5 G5

cape mor - tal - i - ty. ___ }
cape a - troc - i - ty. ___ } They say your life can ___ change ___ if you

Pre-Chorus

D5 Eb5 D5 Gb5 D5 F5 Eb5

take _____ God's _____ hand, _____ em _____

Riff B

Gtr. 1 & 2

P.M.

0 1 0 0 0 1 0 0 0 1 0 0 6 1 8 0 3 3 3 1

D5 Eb5 D5 Gb5 D5 F5 E5

brace re birth. Your

End Riff B

P.M. P.M. P.M.

0 1 0 0 0 1 0 0 4 4 4 0 1 0 0 3 2 2

26

E \flat 5 D5 G \flat 5 D5 F5 E5 E \flat 5

{ in } God's _____ eyes. _____ You'll nev - er
to }

Gtrs. 1 & 2

P.M. ----- P.M. -----

1 0 1 0 0 4 0 1 0 0 3 3 1

Chorus

D5 F5 G \flat 5 D5 G5 A \flat 5 D5 F5 G \flat 5 D5 E \flat 5

touch God's hand, you'll nev - er taste God's breath be - cause you'll

Riff C **End Riff C**

P.M. ----- P.M. ----- P.M. ----- P.M. -----

0 0 0 0 0 3 4 0 0 0 0 5 6 0 0 0 0 3 4 0 0 1

Gtrs. 1 & 2: w/ Riff C (3 times)

D5 F5 G \flat 5 D5 G5 A \flat 5 D5 F5 G \flat 5 D5 E \flat 5

nev - er see the sec - ond com - ing. _____ It's

D5 F5 G \flat 5 D5 G5 A \flat 5 D5 F5 G \flat 5 D5 E \flat 5

Life's all a too fuck - ing short mock - er - y, be no to - cused on in - san - i - ty. _____
It's

To Coda \oplus

D5 F5 G \flat 5 D5 G5 A \flat 5 D5 F5 G \flat 5 D5 E \flat 5

mind con - trol for I've seen the ways of God, I'll take the
com - pul - so - ry re - li - gion and the

Guitar Solo

D5 F5 Gb5 D5 G5 Ab5 N.C. Eb5 D5

dev - il an - y day. Hail Sa - tan! _____

*Gtr. 3 (dist.)

f
w/ bar

*Kerry King

-1/4 -1/2 -1 -3 1/2

Gtrs. 1 & 2

P.M.-----| P.M.-----| P.M.-----|

Riff D End Riff D

0 0 0 0 0 3 4 0 0 0 0 5 6 1 0 1 0 0 0 1 0 0

Gtrs. 1 & 2: w/ Riff D (8 times)

Gtr 3

8va

Harm

P.M.-----| w/ bar

16 7 6 0 5 +1 1/2 +2 1/2 +2 +1/2 5 5 1/2

Pitch B

** (dbk) Harm w/ bar

** E G D

slack

lento

w/ bar

0 0 0 0 0 3 0 0 0 3

Slack

-1 -4 1/2 -1 1/2 -2 -3 -1 -4 1/2 -2 -1 1/2 -1/2

w/ bar

grad. bend

5 2 14 6 12 12 15 19

D.S. al Coda

Bb5 G5

2. Your

Gtr. 3

1 1/2 1 1/2

grad. bend

1 1/2

Gtrs. 1 & 2

P.M.

0 1 0 0 0 1 0 0 0 1 0 0 0 8 5

⊕ Coda

N.C.

Eb5

Skel - e - ton Christ. —

Riff E

End Riff E

Gtrs. 1 & 2

P.M.

0 3 0 1 4 3 0 3 6 4 0 3 4 3 0 1 0 3 0 1 4 3 0 3 6 4 0 3 4 3 1

Gtrs. 1 & 2: w/ Riff E

N.C.

Eb5

You'll nev - er

Chorus

Gtrs. 1 & 2: w/ Riff C (3 times)

D5 F5 Gb5 D5 G5 Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5

touch God's hand, you'll nev - er taste God's breath be - cause you'll nev - er see the sec - ond

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5 Ab5 D5 F5 Gb5 D5 Eb5

com - ing. I laugh at the a - bor - tion known as Chris - ti - an - i - ty. I've

D5 F5 Gb5 D5 G5 Ab5 D5 F5 Eb5

seen the ways of God. I'll take the dev - il an - y day. Hail

Gtrs. 1 & 2

P.M. P.M.

Interlude

D5 Eb5 D5

Eb5 D5

Sa - tan!

P.M. P.M. P.M. P.M. P.M.

Eb5 D5

Gtr. 1

PM PM PM P.M. slack

0 0 0 0 0 0 0 0 0 6 6 0 5 0 0 0 0 0 0 0

Gtr. 2

PM PM PM P.M. P.S.

0 0 0 0 0 0 0 0 0 6 6 0 5 0 0 0 0 0 0 0

N.C.
RIT F

Gtrs. 1 & 2

PM PM P.M. PM P.M. P.M.

0 6 6 0 5 0 6 7 8 7 5 6 7 6 5 6 0 6 6 0 5 0 6 7

D5 Bb5 D5 C5 D5 Eb5 Gb5 F5 D5 Eb5 Gb5 F5 D5 Eb5

Gtr. 2

PM End RIT F P.M.

8 7 5 6 7 6 5 0 3 3 0 5 5 0 1 4 3 0 1 4 3 0 1

Gtr. 1

P.M.

8 7 5 6 7 6 5 0 3 3 0 5 5

D5 Bb5 D5 C5 D5 Eb5 Gb5 F5 D5 Eb5 Ab5 Gb5 F5 Eb5 D5 Eb5 D5

P.M. P.M. P.M. P.M.

steady gliss.

P.M. P.M. P.M.

Gtrs. 1 & 2 Eb5 D5

P.M. P.M. P.M. P.S.

Gtrs. 1 & 2: w/ Riff F (2 times)

N.C.

Guitar Solo

D5 Bb5 D5 C5 N.C.

N.C.

Bb5

D5

C5

N.C.

Gtr. 3

Gtr. 2

Gtr. 1

Bb5 D5 C5 N.C.

Gtr 3

P.S.

T 7 6 7 6 7 11 7 6 7 6 7 6 7

Gtr 2

P.M.

Gtr 1

divisi

Gtrs. 1 & 2

P.M.

4 3 0 1 4 3 0 1 0 3 1 0 0 5 5 0 3 0 1 4 3 0 3

6 7 6 7 6 7 6 10 7 10 6 7 10 7 6 10 6 7 11 6 12 7 8 12 8 9 13 9 13 10 14 10 14 10 11 14 12 15

Riff G

P.M.

6 4 0 3 4 3 0 1 0 3 0 1 4 3 0 3

Eb5 N.C.

loco

13 16 13 17 14 17 15 18 15 18 15 19 (19) 22 18 0 0 5 4 3 4 6 4 7 6 9 7

End Riff G

P.M.

6 4 0 3 4 3 1 1 0 3 0 1 4 3 0 3

Eb5

You'll nev - er

Chorus

Gtrs. 1 & 2: w/ Riff C (4 1/2 times)

D5 F5 Gb5 D5 G5 Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5

touch God's hand, you'll nev - er taste God's breath be - cause you'll nev - er see the sec - ond

Rva -

loco

steady gliss.

Gtr. 3 tacet

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5

com - ing. It's all a fuck - ing mock - er - y. No

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5

grasp up - on re - al - i - ty. It's mind con - trol for com -

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5

pul - so - ry re - li - gion. Mind con - trol for com -

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5 Ab5 D5 F5

pul - so - ry — re - li - gion. — Mind con -

Gtrs. 1 & 2

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

6 0 0 0 0 3 4 0 0 1 0 0 0 0 0 3 4 0 0 0 0 5 6 0 0 0 0 3

Interlude
Slower ♩. = 90

Eb5 D5

trol for com - pul - so - ry — re - li - gion and the Skel - e - ton Christ.

Gtr. 2

P.M. — — — — —

Gtr. 1

Ab5

P.M. — — — — —

6 (6)

6 (6)

D5

Ab5

Gtrs. 1 & 2

D5

Ab5

*Gtr. 4 (dist.)

*Jeff Hanneman

Gtrs. 1 & 2

Guitar Solo

D5

Eb5

D5

Gb5

D5

F5

D5

F5

D5

Eb5

D5

Riva

Riff H

End Riff H

Sva

Gtr 4

22 *(22)* *22* *19* *19*

Eb5 *D5* *Gb5* *D5*

Sva *loco*

21 *19* *19* *22* *20* *19* *22* *19* *20* *0* *0* *23* *20* *19* *21* *(21)* *19* *18* *19* *22* *22* *18* *19* *19* *22* *19* *19* *20* *18* *20*

F5 *D5* *F5* *D5* *Eb5* *D5*

Sva *loco* *steady gliss.*

20 *(20)* *(20)* *0* *18* *18* *(18)* *(18)* *3* *(3)* *21* *(21)* *(21)* *(21)*

Eb5 *D5* *Gb5* *D5*

steady gliss.

2 *18* *19* *20* *9* *16* *17* *(17)* *6* *13* *13* *13* *12* *(12)* *12* *12* *14* *12* *14* *12* *13* *12* *14* *12* *14* *12* *13* *15*

F5 *D5* *F5* *D5* *Eb5* *D5* *Eb5* *D5* *Gb5* *D5*

F5 *D5* *F5* *D5* *Eb5* *D5*

12 *13* *15* *12* *13* *15* *X* *12* *13* *12* *12* *13* *13* *15* *15* *13* *13* *12* *15* *12* *13* *15* *13* *12* *14* *14* *(14)* *4* *11*

Chords: Eb5 D5 Gb5 D5 F5 D5 F5 D5 Eb5 D5

Syn

Chords: Eb5 D5 Gb5 D5 F5 D5 F5 D5 Eb5

Gtr 4

Gtrs. 1 & 2

Chords: D5 N.C.

Syn

Eyes of the Insane

Words and Music by Tom Araya, Jeff Hanneman and Dave Lombardo

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Verse
Moderately fast ♩ = 132

****Dm Dm(maj7) Dm Dm(maj7)**

1. A sol - dier's heart re - flect - ing back at me.
2. Tor - tured spir - its will not let me rest.

Riff A **End Riff A**
*Gtrs. 1 & 2 (dist.)

f let ring - 4 let ring - 4

TAB

*Composite arrangement
**Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Riff A (3 times)

Dm Dm(maj7) Dm Dm(maj7)

I keep see - ing mu - ti - lat - ed fac - es, e - ven in my dreams.
These thoughts of mu - ti - lat - ed fac - es, com - plete - ly pos - sessed.

Dm Dm(maj7) Dm Dm(maj7)

Dis - tort - ed im - ag - es } flash - ing rap - id - ly.
Frag - ment - ed im - ag - es }

Dm Dm(maj7) Dm Dm(maj7)

Psy - chot - i - c'ly a - bus - ing me, { de - vour - ing my brain.
worm - ing through my head.

Pre-Chorus

3rd time, Ld Voc.: w/ Voc. Fill 1

D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5



1., 3. The eyes of the in - sane
2. Shell shock. bat - tle fa - tigue.

Rhy. Fig. 1

Gtrs. 1 & 2



D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5



on a de - ment - ed cam - paign.
o - ver - whelm - ing anx - i - e ty.

End Rhy. Fig. 1



D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5 D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5



Flash backs. pan - ic at tacks.



Voc. Fill 1



more. 3. The eyes of

D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5 D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5

death rais - ing its ug - ly face at me.

0 1 3 4 3 0 1 2 1 0 1 3 4 3 0 1 2 1

Chorus
Ab(b5)

Got to make it stop. Can't take it an - y -

Rhy. Fig. 2

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

*1st time, D.S.
(no repeat)*

more. The dead keep haunt - ing me. They just keep com - ing back for
Death's face keeps haunt - ing me. It just keeps com - ing back for

D5 G5 Ab5 D5 C#5 G5 E5 D#5

End Rhy. Fig. 2

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 5 6 5 4 5 7 6

D5 Bm/D Bb/D

more.

*Gtr. 3 (dist.)

w/ wah-wah

15 3

*Kerry King

Gtr. 1

P.M.

Gtr. 2

T.H.

Pitch: D

Guitar Solo

D5 Bm/D Bb/D D5 Bm/D Bb/D

Gtr. 3

7 7 10 9 7 10

Riff B End Riff B

Gtrs. 1 & 2

P.M.

D5	Bm/D	B \flat /D	D5	Bm/D	B \flat /D	D5	Bm/D	B \flat /D
8vg								

Eb5 Gb5 E5 D5 Bm/D Bb/D
 Gtr 3
 6 6 6 3
 19 17 15 19 17 16 20 18 16 20 18 17 21 19 17 21 19 17 22 20 17 22
 **tdbk
 X

*Gr. 4 (dist.)

[illegible]

*Jeff Hanneman

The image shows a musical score for two guitar parts, labeled 'Guns 1 & 2' and 'Riff C'. The score is written on two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef. The 'Guns 1 & 2' section consists of two measures. The first measure contains a complex chord with a circled 'x' and a slash, indicating a specific technique. The second measure contains a similar chord. The 'Riff C' section consists of two measures. The first measure contains a series of notes, and the second measure contains a series of notes. The score is written in a style that is common for guitar tablature, with notes and chords written on the staff and numbers indicating fret positions.

D \sharp Bm/D B \flat /D E \flat G \flat E \sharp

Gtrs. 1 & 2

Chorus 1 & 2

P.M.

0 0 0 0 0 0 0 0 2 1 1 1 3 4 3 2 2 2 2

Gtrs. 1 & 2: w/ Riff C (3 times)
D5

Bm/D Bb/D

D5

Bm/D Bb/D

Gtr. 3

*Played ahead of the beat.

Gtr. 4

Eb5

Gb5 E5

D5

Bm/D

Bb/D

Sva

Gtr. 3 tacet

D5

Sva

Bm/D

Bb/D

Eb5

Gb5

E5

Gtr. 4

Gtr. 4 tacet

D5

Bm/D

Bb/D

D5

Bm/D Bb/D

Gtr. 3

E \flat 5 *Start* **G \flat 5** **E5**

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 3 tacet

A \flat (b5)

loco

w/ bar steady dive

slack

Verse

Gtrs. 1 & 2: w/ Riff A (4 times)

D5 G5 A \flat 5 D5 C \sharp 5 G5 E5 D \sharp 5 Dm Dm(maj7)

me. It just keeps coming back for more. 3. A soldier

Dm Dm(maj7) Dm Dm(maj7)

of misfortune. I owe my pain

Dm Dm(maj7)

and suffering to this hell.

Dm Dm(maj7) Dm Dm(maj7)

These — de — mons — rip - ping through my soul, —

Dm Dm(maj7) Dm Dm(maj7)

e - vil's — re - lent - less hos - til - i - ty won't let — me — sleep

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5

Shell shock, bat - tle fa - tigue.

D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5

dev - as - tat - ing in - san - i - ty. —

D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5

Flash - backs, pan - ic at - tacks.

Gtrs. 1 & 2

0 0 1 3 3 4 3 0 1 2 1 0 1 3 3 0 1 2 1

D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5 D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5

Death's rid - ing, he's com - ing for — me.

0 0 1 3 3 4 3 0 1 2 1 0 1 3 3 0 1 2 1

Jihad

Words and Music by Tom Araya, Jeff Hanneman and Dave Lombardo

Tune down 1/2 step:
(low to high) E>A>D>G>B>E>

Intro

Moderately fast ♩ = 135

*** Em7

E°

Em7

Gtr. 1 (slight dist.)

Play 5 times

mf
w/ fingers

TAB

*Gtrs. 2 & 3 (dist.)

TAB

*Composite arrangement

**Key signature denotes E Phrygian.

***Chord symbols reflect implied harmony.

1/4 Vol. swell

E°

Em(maj7)

Play 4 times

TAB

Slightly faster ♩ = 144

Gtr. 1 tacet

N.C.

Gtrs. 2 & 3

TAB

Faster ♩ = 216
F5 E5

Gtr. 2

P.M. *p* < *f* P.M.

*Vol. swell

Gtr. 3

P.M. w/ flanger

[illegible]

Gtrs. 2 & 3: w/ Riff A (3 times)



times, Your tor - tured screams, — your de - crypt - ed lit - tle mind, — a — fa - ther's son —
feet. A priv - i - lege pain, — be - neath bur - ied are your dead. — On — splin - tered bones —
sun. Con - quer, di - vide — with - in. Ter - ror - ize the mind. — I have seen the end, —

2nd time, To Coda 1

3rd time, To Coda 2

with pa - thet - ic eyes that bleed. — Twins in the end, — be - gin and let the broth - ers
I walk sift - ing through the blood. — Be - sieged in fear, — a - wait the com - ing of the
it's yours. Ro - sa - ry in hand, — your self - ish flesh, — it melts. Spill - ing from the

G5
fall. —
Riff B
Gtrs. 2 & 3
P.M. —
End Riff B

Gtr. 3 w/ Riff B (1 1/2 times)
I — will — see — you burned — a - live, scream - ing for your God. —
Gtr. 2
P.M. — P.M. —

D.S. al Coda 1
I — will watch you die — a - gain for — Him.
Gtr. 2
P.M. — P.M. —
Gtr. 3
P.M. —

Gtr. 3: w/ Riff B (2 times)

Gtr. 3: w/ Riff B (2 times)

G5

D.S. al Coda 2

⊕ Coda 2

G5

sky.

Rift C

Gtr. 2

P.M.

Riff C1

Gtr. 3

P.M.

I will _____ see you burned _____ a - live, scream - ing for your

End Riff C

P.M.-----|

9 10 9 10 9 10 9 10 9 9 10 9 9 10 9 10 9 10 9 9 10 9

End Riff C1

P.M.-----|

3 3

Gtrs. 2 & 3: w/ Riffs C & C1

God. _____ I will watch you die. _____ This is God's

Chorus

D#5 E5 F5 D#5 E5

War, _____ God's War. _____

Gtrs. 2 & 3

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

1 3 2 1 2 3 2 1 3 2 1 0 1 2 1 0 1 3 2 1 2 3 2 1

F5 D#5 E5 F5 D#5

This is God's War, _____ God's

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

3 3 2 1 0 1 2 1 0 1 3 2 1 2 3 2 1 3 2 1 0 1 2 1 0

E5 F5 D#5 D5 N.C.

War. _____

P.M. P.M. P.M. P.M.

1 3 2 1 2 3 2 1 3 2 1 0 3 2 1 0 10 12 11 11 1/2 (11)

Verse

Half-time feel

E5 N.C.

4. War of Ho ly prin ci ples. I'm seek ing
5. Fuck your God, e rase His name. A la dy

Riff D

Gtr. 2

P.M.

End Riff D

10 12 11 11 1/2 (11)

Riff D1

Gtr. 3

P.M.

End Riff D1

11 13 12 11 1/2 (11)

Gtr. 2: w/ Riff D (2 times)
Gtr. 3: w/ Riff D

E5 N.C.

God's help in in your de struc tion.
weeps, in - sane with sor row. I'll

Gtr. 3: w/ Riff D1

E5 N.C.

Slit the throat of hea then man and let his
take His tow ers from the world. You're fuck in'

2nd time, Gtr. 3: w/ Fill 1

E5 N.C.

blood di - lute the wa - ter. Bur - y your
 raped up - on your death - bed. This is God's

Gtr. 2

P.M.

Gtr. 3

P.M.

1.

Interlude

D5 Db5 C5 D5 Db5 Bb5 D5 Db5 C5 D5 Db5 Bb5

dead. _____

Riff E

Gtrs. 2 & 3

Fill 1

Gtr. 3

P.M.

2.

D5 Db5 C5 D5 Db5 Bb5

Chorus

D5 Db5 C5 D5 Db5 Bb5

War, _____ God's

End Riff E

Gtrs. 2 & 3

Gtrs. 2 & 3: w/ Riff E

D5 Db5 C5 D5 Db5 Bb5 D5 Db5 C5 D5 Db5 Bb5 D5 Db5 C5 D5 Db5 Bb5

War, _____ This is God's War, _____ God's War, _____ fuck - ing Ho - ly War, _____

*Gtr. 4 (dist.)

f

5 17 0

*Jeff Hanneman

Guitar Solo

E5 F5 E5 F5 E5

Gtr. 4 8va

12 14 15 12 14 15 12 14 15 12 14 15 15 17 18 15 17 18 15 17 18 15 17 18 0

Gtrs. 2 & 3

Riff F

P.M. P.M. P.M.

End Riff F

0 0 0 0 0 0 0 0 3 1 0 0 0 0 0 0 0 0 3 1 0 0 0

Gtrs. 2 & 3: w/ Riff F (5 times)

F5 E5

F5 E5

*Note on 3rd string sounded while performing wide vibrato on 2nd string.

Gtr. 4 tacet
Bb5 A5 G#5 Bb5 A5 F#5 Bb5 A5 G#5 Bb5 A5 F#5

=Gtr. 5 (dist.)

f
w/ wah-wah

16 14 14 13 15 18 17 16 (16) 11 10 9 8 11 10 11

*Kerry King
Gtrs. 2 & 3

8 7 7 6 6 6 8 8 8 7 7 7 4 8 7 7 6 6 6 8 8 8 7 7 7 4

6 5 5 4 4 4 6 6 6 5 5 5 2 6 5 5 4 4 4 6 6 6 5 5 5 2

Bb5 A5 G#5 Bb5 A5 F#5 Bb5 A5 G#5 Bb5 A5 F#5

7 9 7 9 9 5 9 7 9 12 12 7 11 11 9 11 11 9 11 11 9 11

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains the first 16 measures, and the second system contains the remaining 16 measures. The score ends with a double bar line and a repeat sign.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a piano accompaniment staff, a vocal staff, and a lyrics line.

Piano Staff: The piano part is written in 4/4 time. The first staff shows a series of chords, with a treble clef and a key signature of one sharp (F#). The second staff continues the chordal progression, with a treble clef and a key signature of one sharp (F#). The third staff shows a series of chords, with a treble clef and a key signature of one sharp (F#).

Vocal Staff: The vocal part is written in 4/4 time. The first staff shows a series of notes, with a treble clef and a key signature of one sharp (F#). The second staff continues the vocal line, with a treble clef and a key signature of one sharp (F#). The third staff shows a series of notes, with a treble clef and a key signature of one sharp (F#).

Lyrics: The lyrics are written below the vocal staff. The first line of lyrics is "Hello, hello, good morning to you." The second line is "Hello, hello, good afternoon to you." The third line is "Hello, hello, good evening to you." The fourth line is "Hello, hello, good night to you." The fifth line is "Hello, hello, good morning to you." The sixth line is "Hello, hello, good afternoon to you." The seventh line is "Hello, hello, good evening to you." The eighth line is "Hello, hello, good night to you." The ninth line is "Hello, hello, good morning to you." The tenth line is "Hello, hello, good afternoon to you." The eleventh line is "Hello, hello, good evening to you." The twelfth line is "Hello, hello, good night to you." The thirteenth line is "Hello, hello, good morning to you." The fourteenth line is "Hello, hello, good afternoon to you." The fifteenth line is "Hello, hello, good evening to you." The sixteenth line is "Hello, hello, good night to you." The seventeenth line is "Hello, hello, good morning to you." The eighteenth line is "Hello, hello, good afternoon to you." The nineteenth line is "Hello, hello, good evening to you." The twentieth line is "Hello, hello, good night to you." The twenty-first line is "Hello, hello, good morning to you." The twenty-second line is "Hello, hello, good afternoon to you." The twenty-third line is "Hello, hello, good evening to you." The twenty-fourth line is "Hello, hello, good night to you." The twenty-fifth line is "Hello, hello, good morning to you." The twenty-sixth line is "Hello, hello, good afternoon to you." The twenty-seventh line is "Hello, hello, good evening to you." The twenty-eighth line is "Hello, hello, good night to you." The twenty-ninth line is "Hello, hello, good morning to you." The thirtieth line is "Hello, hello, good afternoon to you." The thirty-first line is "Hello, hello, good evening to you." The thirty-second line is "Hello, hello, good night to you." The thirty-third line is "Hello, hello, good morning to you." The thirty-fourth line is "Hello, hello, good afternoon to you." The thirty-fifth line is "Hello, hello, good evening to you." The thirty-sixth line is "Hello, hello, good night to you." The thirty-seventh line is "Hello, hello, good morning to you." The thirty-eighth line is "Hello, hello, good afternoon to you." The thirty-ninth line is "Hello, hello, good evening to you." The fortieth line is "Hello, hello, good night to you." The forty-first line is "Hello, hello, good morning to you." The forty-second line is "Hello, hello, good afternoon to you." The forty-third line is "Hello, hello, good evening to you." The forty-fourth line is "Hello, hello, good night to you." The forty-fifth line is "Hello, hello, good morning to you." The forty-sixth line is "Hello, hello, good afternoon to you." The forty-seventh line is "Hello, hello, good evening to you." The forty-eighth line is "Hello, hello, good night to you." The forty-ninth line is "Hello, hello, good morning to you." The fiftieth line is "Hello, hello, good afternoon to you." The fifty-first line is "Hello, hello, good evening to you." The fifty-second line is "Hello, hello, good night to you." The fifty-third line is "Hello, hello, good morning to you." The fifty-fourth line is "Hello, hello, good afternoon to you." The fifty-fifth line is "Hello, hello, good evening to you." The fifty-sixth line is "Hello, hello, good night to you." The fifty-seventh line is "Hello, hello, good morning to you." The fifty-eighth line is "Hello, hello, good afternoon to you." The fifty-ninth line is "Hello, hello, good evening to you." The sixtieth line is "Hello, hello, good night to you." The sixty-first line is "Hello, hello, good morning to you." The sixty-second line is "Hello, hello, good afternoon to you." The sixty-third line is "Hello, hello, good evening to you." The sixty-fourth line is "Hello, hello, good night to you." The sixty-fifth line is "Hello, hello, good morning to you." The sixty-sixth line is "Hello, hello, good afternoon to you." The sixty-seventh line is "Hello, hello, good evening to you." The sixty-eighth line is "Hello, hello, good night to you." The sixty-ninth line is "Hello, hello, good morning to you." The seventieth line is "Hello, hello, good afternoon to you." The seventy-first line is "Hello, hello, good evening to you." The seventy-second line is "Hello, hello, good night to you." The seventy-third line is "Hello, hello, good morning to you." The seventy-fourth line is "Hello, hello, good afternoon to you." The seventy-fifth line is "Hello, hello, good evening to you." The seventy-sixth line is "Hello, hello, good night to you." The seventy-seventh line is "Hello, hello, good morning to you." The seventy-eighth line is "Hello, hello, good afternoon to you." The seventy-ninth line is "Hello, hello, good evening to you." The eightieth line is "Hello, hello, good night to you." The eighty-first line is "Hello, hello, good morning to you." The eighty-second line is "Hello, hello, good afternoon to you." The eighty-third line is "Hello, hello, good evening to you." The eighty-fourth line is "Hello, hello, good night to you." The eighty-fifth line is "Hello, hello, good morning to you." The eighty-sixth line is "Hello, hello, good afternoon to you." The eighty-seventh line is "Hello, hello, good evening to you." The eighty-eighth line is "Hello, hello, good night to you." The eighty-ninth line is "Hello, hello, good morning to you." The ninetieth line is "Hello, hello, good afternoon to you." The ninety-first line is "Hello, hello, good evening to you." The ninety-second line is "Hello, hello, good night to you." The ninety-third line is "Hello, hello, good morning to you." The ninety-fourth line is "Hello, hello, good afternoon to you." The ninety-fifth line is "Hello, hello, good evening to you." The ninety-sixth line is "Hello, hello, good night to you." The ninety-seventh line is "Hello, hello, good morning to you." The ninety-eighth line is "Hello, hello, good afternoon to you." The ninety-ninth line is "Hello, hello, good evening to you." The hundredth line is "Hello, hello, good night to you."

Outro

Half-time feel

Gtr. 5 tacet

E5

Spoken: "Be optimistic, happy and calm. Show no fear or anxiety. Smile at the face of God"

Gtr. 5

w/ bar - 1

(14) \

Gtr. 2

Riff G

*let ring

let ring

let ring

0 9 8 10 9 8 9 8 0 9 8 10 9 8 9 8 0 9 8 10 9 8 9 8

*6th string only, till end.

Gtr. 3

N.C.

and your reward will be eternity. Holy warriors, your patience will be justified. Everything

Gtr. 2

End Riff G

let ring

let ring

let ring

0 9 8 10 9 8 8 7 0 9 8 10 9 8 9 8 0 9 8 10 9 8 8 7

Gtr. 3

w/ bar

let ring

let ring

0 (0) -1 1/2 0 2 1 3 2 1 2 1 0 2 1 3 2 1 1 0

is for Him You must not comfort the animal before you kill it. Strike as champions at the heart of the nonbelievers.

Gr. 3

let ring -----| let ring -----| let ring -----|

0 2 1 3 2 1 2 1 0 2 1 3 2 1 1 0 0 2 1 3 2 1 2 1

Strike above the neck and at all extremities, for it's a point of no return for almighty God.

let ring -----| let ring -----| let ring -----|

0 2 1 3 2 1 1 0 0 2 1 3 2 1 2 1 0 2 1 3 2 1 1 0

God will give victory to His faithful servant. When you reach ground zero you will have killed the enemy." The great Sa - tan. ____

Gr. 2

let ring -----| let ring -----| let ring -----| let ring -----|

0 9 8 10 9 8 9 8 0 9 8 10 9 8 8 7 0 9 8 10 9 8 9 8 0 9 8 10 9 8

Gr. 3

let ring -----| let ring -----| let ring -----| let ring -----|

0 2 1 3 2 1 2 1 0 2 1 3 2 1 1 0 0 2 1 3 2 1 2 1 0 2 1 3 2 1

*w/ echo set for half-note regeneration w/ 3 repeats

Consfearacy

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Fast ♩ = 198

F#5 N.C.

G5 N.C.

G#5 N.C.

A5 N.C.

Gtr. 1 (dist.)

Riff A

End Riff A

Gtr. 2 (dist.)

Gtr. 2: w/ Riff A

F#5 N.C.

G5 N.C.

G#5 N.C.

A5 N.C.

Gtr. 1

F5 N.C.

F#5 N.C.

E5 N.C.

F5 N.C.

*Gtrs. 1 & 2

*Composite arrangement

Eb5 N.C.

E5 N.C.

Eb5 N.C.

D5 N.C.

E5 N.C.

P.M.

2 2 2 2 2 2 0 2 2 2 5 5 4 4 2 2 0 2 2 2 2 0 2 2 3 3 0 0 1 1

Half-time feel
F#5

P.M.

2 2 2 2 2 2 0 2 2 2 5 5 4 4 2 2 0 2 2 2 2 0 2 2 2 3 3 0 0 3 3 4 4 2

A#5 G5 N.C. G5 N.C. Ab5 N.C. G5 F5

*Gtr. 3 (dist.)

f
w/ wah-wah

10

*Kerry King

Gtrs. 1 & 2

P.M.

0 0 1 0 0 0 1 0 4 0 0 1 0

Guitar Solo

G5 E5 G5 Bb5

12 13 12 10 12 12 10 <10> <10> 10

Riff B

P.M.

3 3 3 3 3 3 3 3 0 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

G5 E5 G5 Bb5 A5

steady gliss.

12 13 12 (12) 10 13 6 6 3

P.M.

3 3 3 3 3 3 3 3 3 3 0 0 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5

G5 E5 G5 Bb5

P.H. steady gliss. steady gliss.

3 3 10 10 16 15

Pitch: G

P.M.

3 3 3 3 3 3 3 3 3 3 0 0 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

G5 E5 G5 Bb5 C5 Bb5 A5 Ab5 G5

End half-time feel

I. I need to

(15) 16 15 10 (10) 15 14 12 15 14 12

End Riff B

P.M.

3 3 3 3 3 3 3 3 3 3 0 0 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 8 8 6 6 5 5 4 3

Verse

Gtr. 3 tacet

N.C.

re - de - fine all the things I hate to - day.

15 (15)

Riff C

P.M.

3 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 3 3 3 3

Pol - i - tics that fail from a pres - i - dent de - railed. I

Gtrs. 1 & 2

P.M.

1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 3 3 3 3

hate the shit e - con - o - my, it might as well be sod - om - y. I

End Riff C

P.M.

1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 3 3 3 3

know that in the end I'm ex - spect - ed to pre - tend, but I

PM

1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 5 5 5 5

can't re - late to your ver - bal id - i - o - cy.

PM

6 6 6 6 6 6 4 6 7 7 7 7 7 7 7 7 7 7 6 6 6 6 6 6 4 6 7 7 7 7 7 7 7 7

No one's in con - trol when the gov - ern - ment's the en - e -

Gtr. 3

8

Gtrs. 1 & 2

PM

6 6 6 6 6 6 4 6 7 7 7 7 7 7 7 7 8 6 6 6 6 6 4 6 7 7 7 7 6 6 6 6

Guitar Solo

Gtrs. 1 & 2: w/ Riff B (1st 6 meas.)

G5

E5 G5

Bb5

G5

E5 G5

my. _____

Gtr. 3

Bb5 A5 G5 E5 G5 Bb5

w/ bar w/ bar

-1/2

G5 D5 G5 Bb5 A5 Ab5

So

Gtr. 3

Gtrs. 1 & 2

P.M.

Chorus

G#5 E5 G#5 E5 G#5 E5 G#5

light the _____ fuse, _____ im -

8va

16 16 16 16 16 16 16 16

19 19 19 19 19 19 19 19

1/2

(16) (16)

Riff D

P.M. P.M. P.M.

6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0

Gtr. 3 tacet

E5 G#5 E5 G#5 C5 B5

pose _____ your _____ views. _____ Con -

Gtrs. 1 & 2

P.M. P.M. P.M.

6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0

10 9

G#5 E5 G#5 E5 G#5 E5 G#5

sfear a cy _____ is

P.M. P.M. P.M.

6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0

E5 G#5 E5 G#5 E5 F5 A5

an ar chy.

End Riff D

P.M.

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 6 4 0 0 0 0 0 0 3 1 7 5

Bridge

Bb5 A5 E5 F#5 G5

Ac - tions of hos - til - i - ty

P.M.

6 6 6 6 6 6 6 6 5 5 5 5 5 5 0 0 2 2 2 2 2 2 0 2 3 3 3 3 3 3 3 3

Bb5 A5 E5 F#5

breeds con - form

P.M.

6 6 6 6 6 6 6 6 5 5 5 5 5 5 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Bb5 A5 E5 F#5 G5

ty. An - ni - hi - la - tion will be - gin.

P.M.

6 6 6 6 6 6 6 6 5 5 5 5 5 5 0 0 2 2 2 2 2 2 0 2 3 3 3 3 3 3 3 3

Guitar Solo
Half-time feel

N.C.

Riff E

G#5 G5 F#5 N.C.

End Riff E

Gtrs. 1 & 2: w/ Riff E

*Using a guitar with Les Paul style electronics, set rhythm volume to 0 and lead volume to 10.
Strike the string while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

N.C.

Gtr. 4

P.H.

Pitch: G

Gtrs. 1 & 2

P.M.

Riff F

Ab5 G5 Gb5 N.C.

End Riff F

P.M.

Gtrs. 1 & 2: w/ Riff F (2 1/4 times)

Ab5 G5 Gb5 N.C.

Gtr. 4

Ab5 G5 Gb5

Rva

*w/ pickup switch as before.

N.C.

100

1/2

w/ bar

18 3 11

11 10 X 11 10 10 11 10 8 11 10 8 11

10

9 15

10

End half-time feel

Ab5

G5

Gb5

G5

N.C.

G5

N.C.

Ab5

N.C.

G5

F5

Gtr. 4

w/ bar

w/ bar

Harm

+1 1/2

10 8 11 8 11 10 8 11 10 8 8 7

8

8

X X 0

0

5

Pitch G

Gtrs. 1 & 2

P.M. -----

P.M. -----

P.M. -----

P.M. -----

1 1 1 6 6 5 5 4

5 0 0 1 0 5 0 0 1 0

6 6 4 0 0 1 0 3 3 1

G5

N.C.

G5

N.C.

Ab5

N.C.

G5

Ab5

F5

Ab5

Gtr. 3

18 10

Gtr. 4

8va

19 22

19 22

19 22

(19 22)

(19 22)

(19 22)

(19 22)

*w/ pickup switch as before.

Gtrs. 1 & 2

P.M. -----

P.M. -----

P.M. -----

6 6 4 0 0 1 0 6 6 4 0 0 1 0 6 6 4 0 0 1 0 6 6 4

Gtrs. 1 & 2: w/ Riff B
Gtr. 4: tacet

G5 E5 G5 Bb5 G5 E5 G5

Gtr. 3

Bb5 A5 G5 E5 G5 Bb5

PM PM

G5 E5 G5 Bb5 C5 Bb5 A5 Ab5 G5

2. I need _ to

Verse

Gtrs. 1 & 2: w/ Riff C
N.C.

Gtr. 3: tacet

re de fine how I see the world to - day. Seems that all the war did - n't

e - ven up the score. It's on - ly mind pol - lu - tion, there is no res - o - lu - tion. Still I

know that in the end I'm ex - pec - ted to pre - tend that I can't ___ think ___ for my - self.

Gtrs 1 & 2

Blame it all on some - one else. Half - heart - ed smile while you look the oth - er way.

End Riff C:

Gtrs. 1 & 2: w/ Riff G

Outro-Chorus

Gtrs. 1 & 2: w/ Riff D

gov - ern - ment's the en - e - my. _____

E5 G#5 E5 G#5 E5 C5 B5

En e

G#5 E5 G#5 E5 G#5 E5 G#5

my

E5 G#5 E5 G#5 E5 F5 A5

So

G#5 E5 G#5 E5 G#5 E5

light the fuse, im

Gtrs. 1 & 2

P.M. P.M. P.M.

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 6 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G#5 E5 G#5 E5 G#5 E5 C5 B5

pose your views. Con

P.M. P.M. P.M.

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 6 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G#5 E5 G#5 E5 G#5 E5 G#5

sfear a cy. Com -

P.M. P.M. P.M.

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 6 4 0 0 0 0 0 0 0 0 0 0 0 0 6 4

E5 G#5 E5 G#5 G5 E5 F5 G#5

pla cen cy is your de

P.M. P.M.

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 5 3 2 0 3 1 6 4

G5 N.C. G5 N.C. Ab5 N.C. G5 F5

mise.

P.M. P.M. P.M.

5 3 0 0 1 0 5 3 0 0 1 0 6 4 0 0 1 0 5 3 3 1

G5 N.C. G5 N.C. Ab5 N.C. G5 A5 Bb5

P.M. P.M. P.M.

5 3 0 0 1 0 5 3 0 0 1 0 6 4 0 0 1 0 5 7 8 6 6 6

Catatonic

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Drop D tuning, down 1 1/2 steps:
(low to high) B-F-B-E-G-C

Intro

Moderately fast ♩ = 155

N.C. E5 F5 E5 F5 D5 E5 F5 E5 F5 Ab5

Gtr. 1 (dist.) (Hi-hat)

f P.M. -----

TAB

Gtr. 2 (dist.)

f

TAB

N.C. E5 F5 E5 F5 D5 E5 F5 E5 F5 Ab5

f P.M. -----

TAB

TAB

N.C. E5 F5 E5 F5 D5 E5 F5 E5 F5 Ab5

f P.M. -----

TAB

TAB

N.C. E5 F5 E5 F5 D5 E5 F5 E5 F5 *Dbsus2 Csus2 Bsus2

*Chord symbols reflect overall harmony.

Half-time feel

D5

Rhy. Fig. 1

**Gtrs. 1 & 2

**Composite arrangement

D5

Eb5

D5 Eb5

End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

2nd time, Gtr. 3: w/ Fill 1

D5

Eb5

1. Fear is just in - ter - pre - ta - tion.
2. Vi - sions of de - cap - i - ta - tion.

1. feeds my mo - ti - va - tion.
2. my men - tal mas - tur - ba - tion.

Fill 1
Gtr. 3

w/ har

P.S.

-1/2 -1 -1 1/2 -2

D5 Eb5 D5 Eb5

Our time to - geth - er is a blood - bath of se - ren - i - ty. _____
 I try to res - ur - rect your con - scious - ness, of your in - tel - lect.

D5 Eb5

Plead no more, _____ there's no con - fus - ing the fi - na - le. _____
 Once so pure, _____ your pain ex - cites and it tests me. _____

D5 Eb5 D5 Eb5 End half-time feel

Ex - ci - ta - tion, _____ { my ran - cid pas - sion is e - lec - tri - fied. Ac -
 the emp - ty stare e - mit - ting from your eyes. Em -

§ § Bridge

3rd time, Gtr. 4: w/ Fill 2

F5 E5 D5 F5 E5 D5 F5 E5 D5 G5 F5 E5 D5 F5 E5 D5 F5 E5 D5

cept this, _____
 brace it, _____
 cept this, _____ } my re - li - gion of tor

Gtrs. 1 & 2

P.M.

3 2 2 0 3 2 2 0 3 2 2 0 5 3 2 0 3 2 2 0 3 2 2 0

Fill 2

Gtr. 4

grad bend

15 14 (14) (15) 14

F5 E5 D5 G5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 G5 F5 E5 D5

ture. _____

I can't see an - y im - pu - ri - ty.
 All I see are the im - pu - ri - ties,
 Ex - ci - ta - tion, _____

P.M.

3 2 2 0 5 3 2 0 3 2 2 0 3 2 2 0 3 2 2 0 5 3 2 0

To Coda 1

Pre-Chorus

F5 E5 D5 F5 E5 D5 G5 F5 E5 D5 Gb5 F5 E5 Eb5 D5 N.C.

just im - per - fec - tion and ob - scen - i - ty. _____
 the im - per - fec - tions and ob - scen - i - ties. _____
 the ran - cid pas - sion com - ing from your eyes. _____

My blood - soaked

Rhy. Fig. 2

P.M.

3 2 2 0 3 2 2 0 5 3 2 0 4 3 2 1 0 0 0 4 3 0

Eb5 D5 N.C. Eb5 Bb5

hands _____ de - vise your slow me - thod - ic de - mise.

End Rhy. Fig. 2

6 5 0 1 1 1 1 0 0 0 4 3 0 6 5 0 1 0 0 0

D5 N.C. Eb5 D5 N.C.

As phy - si - ate _____ the world. it's blind with - out _____

0 0 0 4 3 0 6 5 0 1 1 1 1 0 0 0 4 3 0

Chorus

Bb5 B5 D5 Gb5 F5 D5 Ab5 G5 D5 Eb5

me. Cat - a - ton - ic

P.M.

D5 Gb5 F5 D5 Ab5 G5 D5 Eb5 D5 Gb5 F5 D5

Cat - a - ton - ic. I'm numb in

P.M.

To Coda 2

Ab5 G5 D5 Eb5 D5 Gb5 F5 D5 Ab5 G5 F5 Eb5

price - less sol - i - tude. Ex - hil - a - rat - ing, keep - ing piec - es of you near.

*Gtr. 3 (dist.)

f w/ wah-wah

3 7

*Kerry King

Gtrs. 1 & 2

P.M.

Guitar Solo Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

Gtr. 3

15 16 15 14 12 14 0 (14 0)

w/ bar steady dive

D.S. al Coda 1

Eb5 D5 Eb5

6 7 6 0 3 2 0 6 (6) 5 6 (6) (6) 5 6 18 10

Coda 1

Interlude

Riff A

D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5 Eb5 C5

0 0 0 13 12 13 10 0 0 0 13 12 15 13 0 0 0 13 12 13 10

P.M.

Gtr. 1: w/ Riff A (2 times)

D5 Eb5 D5 F#5 F5 D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F5 Eb5

End Riff A

Gtr. 2

0 0 0 13 12 16 15 0 0 0 13 12 13 10 0 0 0 13 12 15 13

P.M.

D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F#5 F5 D5 Eb5 D5 Eb5 C5

0 0 0 13 12 13 10 0 0 0 13 13 12 13 10

P.S.

D5 Eb5 D5 F5 Eb5 D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F#5 F5

0 0 0 13 12 15 13 0 0 0 13 12 13 10 0 0 0 13 12 16 15

Gtrs. 1 & 2 D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5 Eb5 C5

0 0 0 13 12 13 10 0 0 0 13 12 15 13 0 0 0 13 12 13 10

Guitar Solo D5 Eb5 D5 Eb5 D5 D5 N.C. Eb5

8 7 6 7 5 5 5 6 9 8 8

Gtr. 1

0 0 0 1 0 0 0 4 3 0 6 5 0 1 1 1 1

Gtr. 2

0 0 0 13 12 13 12 0 0 0 4 3 0 6 5 8 1 1 1 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (6 times) D5 N.C. Eb5 D5 N.C.

7 8 7 7 8 9 8 8 7 7 8

w/ bar

-2 1/2

E♭5 *D5* *N.C.* *E♭5*

w/ bar

9 12 15 18 18 19 19 19 19

-3 -2 1/2 -2 1/2 -5 1/2

D5 *N.C.* *E♭5*

1 0 1 0 1 0 1 0 1 0 4 1 0 1 0 1 0 4 0 4 1 0 1 0 1 0 4 1 0 1 4 1 0 4 2 0

D5 *N.C.* *E♭5*

10 11 10

4 2 0 6 3 0 6 3 0 6 4 0 7 4 0 8 5 0 8 5 0 9 6 8 9 6 0 9 7 8 9 7 8 8 19 20

D5 *N.C.* *E♭5*

grad bend *1/2*

20 20 17 17 20 20 20 20 20 15

D5 *N.C.* *F5* *E♭5*

loco

19 16 15 18 16 15 18 16 15 18 16 15 17 16 15 17 15 17 16 18 17 16 18 17 16 18 17 18 15

Gtrs. 1 & 2

0 0 4 3 0 6 5 0 3 3 1 1 1

Gtr. 1 tacet
D5

Gtr. 3

w/ bar

16 0 0 6

-1 1/2

Riff B

Gtr. 2

P.M.

0 0

E♭5

Gtr. 3

w/ bar

18 0 0 0 2 1/2

-1 1/2

End Riff B

Gtr. 2

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1

Gtr. 1

1 1 1 1 1 1 1 1 1 1 1 1

Guitar Solo

Gtrs. 1 & 2: w/ Riff B (3 times)
D5

Gtr. 3 tacet

Gtr. 4

Gtr. 4 (dist.)

Gtr. 3 (dist.)

12 13 12 13 13 15 12 13 15 12 13 15 13 13

0

6

E \flat 5

15 13 12 13 12 13 13 15 15 15 13 12 12 15 13 12 14 12 14 14 (14) 14 12

D5

11 (11) 7 8 (8) 12 11 7 7 8 8 12 11

E \flat 5

D5

(11) 3 3 3 3 3 3 2 2 4 6 9 10 5 10

D.S.S. al Coda 2

E \flat 5

Ac

let ring

12 15 12 13 12 13 X 12 13 10 11 12 13 14 12 13 14 15 12 14 (14) 12 X

Coda 2

D5 G \flat 5 F5 D5 A \flat 5 G5 D5 E \flat 5 D5 G \flat 5 F5 D5

Ex - ter - mi - nat - ing all the voice - less mul - ti - tudes. I can't stop be - cause it's

Gtrs. 1 & 2

P.M. P.M.

0 0 0 0 4 3 0 6 5 0 1 1 1 1 0 0 0 0 4 3 0

Ab5 G5 D5 Eb5 D5 Gb5 F5 D5 Ab5 G5 D5 F5 Eb5

so hyp - not - ic. Cat - a - ton - ic.

P.M.

6 5 0 1 1 1 1 0 0 0 0 4 3 0 6 5 0 3 3 1

Outro

Gtrs. 1 & 2: w/ Riff B (3 times)

D5 Eb5

Cat - a - ton - ic.

D5 Eb5

D5 Eb5

D5

Gtr. 2

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 1

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Black Serenade

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Tune down 1 1/2 steps:
(low to high) C3-F3-B-E-G3-C3

Verse

Fast ♩ = 200

Half-time feel

****E5 F5 E5 F5 E5 F5**

1. Ter - ror - ize. _____ fro - zen eyes _____ stare deep _____
 2. Pret - ty lace. _____ lie in hate. _____ you wear _____
 3. Your re - pul - sive - ness re - minds me of dead _____

***Gtrs. 1 & 2 (dist.)** **Riff A** **End Riff A**

TAB

0 0 0 0 7 8 7 8 10 8 0 0 0 0 7 8 7 8 10 8 0 0 0 0 7 8 7 8 10 8

*Composite arrangement

**Chord symbols reflect implied harmony.

E5 F5 E5 F5 E5 F5 E5 F5

in _____ me. Par - a - lyzed _____ in - side, _____ death breeds _____
 my _____ scars. Ter - ri - fied, _____ you find _____ that you
 flesh. _____ Rot - ting corpse, the smell of your _____ pu - trid

E5 F5 F#5 C#5 C5 G#5 A5

on your _____ pain. _____
 pushed me too _____ far. _____
 fuck - ing _____ soul. _____

Fill 1 **End Fill 1** **Rhy. Fig. 1** **End Rhy. Fig. 1**

Gtrs. 1 & 2

P.M.-----|

0 0 0 0 7 8 7 8 10 (10) 4 4 4 4 11 11 11 10 10 10 6 6 6 7 7 7

***w/ echo set for whole-note regeneration w/ 1 repeat.

1.

F#5 C#5 C5 G#5 A5 F#5 C#5 C5 G#5 A5

Rhy. Fill 1 End Rhy. Fill 1

2.

F#5 C#5 C5 G#5 A5 F#5 C#5 C5 G#5 F5 D5 Bb5 A5

3.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 1/2 times)

F#5 C#5 C5 G#5 A5 F#5 C#5 C5 G#5 A5

Pet - ri - fied that I _____ de - cide _____ the mo - ment of _____ your death _____

Gtrs. 1 & 2: w/ Rhy. Fill 1

F#5 C#5 C5 G#5 A5 F#5 C#5 C5 G#5 A5

be - longs to me. The taste _____ is sweet, it's so un - real. _____

Verse

Half-time feel

Gtrs. 1 & 2: w/ Riff A (3 1/2 times)

E5 F5 E5 F5 E5 F5 E5 F5

4. Your God _____ weeps, it bleeds. _____ it begs _____ for _____ me.

E5 F5 E5 F5 E5 F5 E5 F5 E5
 God is let - ting you re - cov - er
 *Gtr. 3 (dist.)
 mp mf
 *fdbk
 X
 Pitch: G
 **Microphonic fdbk., not caused by string vibration.

Guitar Solo

The musical notation for guitar tracks 3 and 5 is as follows:

- Track 3:**
 - Measure 20: F#5 (fret 5, string 1), Sva (sustained vibrato), grad bend (gradual bend).
 - Measure 21: F#5 (fret 5, string 1), Sva (sustained vibrato), grad bend (gradual bend).
- Track 5:**
 - Measure 20: E5 (fret 4, string 1), F5 (fret 5, string 1), E5 (fret 4, string 1).
 - Measure 21: E5 (fret 4, string 1), F5 (fret 5, string 1), E5 (fret 4, string 1).

Rift B

Gtrs. 1 & 2

The musical notation for Guitars 1 and 2 consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains four measures of music, each with a whole note chord. The second staff has a bass clef and a key signature of one sharp (F#). It contains four measures of music, each with a whole note chord. Below the staves, there are two rows of fret numbers. The first row corresponds to the first staff and the second row to the second staff.

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 0 0 | 1 1 1 1 1 1 1 1 1 1 1 1 0 0

First system of the musical score for "The Wind" by Gustav Mahler. The vocal line is in G major, and the figured bass is in G major. The tempo is marked "Allegro".

Vocal line: $F\sharp 5$ E5 $F\sharp 5$ G5 $A\sharp 5$

Figured bass: 19 19 22 22 18 13 13 14 16 16 14 13 16 15 15 16 13 13 16 15 13 14 14 15 13 13 15 14 15 14

End Riff B

PM

4

2 2 2 2 2 2 0 0 2 2 2 2 2 2 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

A5

G#5

A5

C5

8va

17 17 18 18 17 17 18 20 20 17 18 17 18 17 20 20 | 17 18 21 21 17 18 20 20 18 18 17 17 19 17

5 5 5 5 5 5 4 4 5 5 5 5 5 5 5 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Chorus

F5 E5

F5 E5

F5 E5

F5 E5

F5 E5

F5 E5

Wel - come to my Black Ser - e - nade, the en - trance to my hell, _

19 19 (19) 1 1/2 1 1/2 grad release

19 19 (19) 1 1/2 1 1/2 grad release

Rhy. Fig. 2

P.M.

3 2 2 3 3 2 2 3 3 2 3 2 3 2 3 2

Gtr. 3 tacet

F5

E5

F5

E5

F5

E5

F5

E5

F5

E5

F5

E5

your pain. Scream your song. the Black Ser - e - nade. Live in fear, a mind _

2 3 3 2 3 2 2 3 3 2 2 3 3 2 3 2

Bridge

F5 N.C. E5 D#5

in - sane, Voice in - side my head, your

End Rhy. Fig. 2 Riff C

P.M. P.M.

2 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 11 11 11 11 11 11 11

E5 D#5 C5

face still shows it - self to me

End Riff C

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 11 11 11 8 8 8 8 8

Gtrs. 1 & 2: w/ Riff C

E5 D#5 E5 D#5 C5

tell - ing me you're dead. Star - ing at your life - less bod - y, I

Gtr. 1: w/ Riff C (2 times)

E5 C B

saw you fuck - ing die. My
stroy the emp - ty shell. Smash a

Gtr. 2 Riff D

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7

E5 C B G#

mind's tear ing ing it self a part.

way the haunt ing tear.

1

End Riff D

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 4 4 4 4

Gtr. 2: w/ Riff D

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

E5 C B E5 C B G#

scream - ing from the in - side. Re - lease this pain from my fuck - ing

hate your end - less stare, watch - ing as I fuck your corpse.

1.

E5 F5 F#5 E5 Ab G F# Esus4 E5 F5 F#5 E5 Ab G F# Esus4

heart.

Gtr. 2

P.M.

0 1 2 0 3 2 1 0 0 1 2 0 3 2 1 0

Gtr. 1

P.M.

0 1 2 0 4 3 2 0 0 1 2 0 4 3 2 0

*w/ echo set for whole-note regeneration w/ 1 repeat.

Fill 1

Gtr. 1

12 12 12 12 12 12 12 12 11 11 11 8 8

Fill 1A

Gtr. 2

0 0 0 0 0 0 0 0 7 7 7 7 4 4 4 4

E5 F5 F#5 E5 A^b G F# Esus4 E5 F5 F#5 E5 A^b G F# Esus4

De -

P.M.

0 1 2 8 3 2 1 0 0 1 2 8 3 2 1 0

P.M.

0 1 2 8 4 3 2 0 0 1 2 8 4 3 2 0

2.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)
2nd time, Gtr. 4 tacet

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

Wel - come to my Black Ser - e - nade, the en - trance to my hell, your pain.

F5 E5 F5 E5 F5 E5 F5 E5 F5 N.C.

Walk on through a tor - tured mind, you'll scream your song in time.

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

Wel - come to my Black Ser - e - nade, the en - trance to my hell, your pain.

To Coda

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

Flesh is burnt, the Black Ser - e - nade. Live in fear, no com - ing back.

Gtrs. 1 & 2

P.M.

3 2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 2 3

Guitar Solo

F#5

E5

F5

E5

*Gtrs. 4 (dist.)

f w/ wah-wah

14 16 15 13 12 15 13 11 10 11 13 11 10 (10) 10 11

*Kerry King

Riff E

End Riff E

Gtrs. 1 & 2

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 1 1 1 1 1 1 1 1 1 1 1 1 0 0

Gtrs. 1 & 2: w/ Riff E (3 times)

F#5

E5

F5

E5 F#5

E5

Gtr. 4

12 19 19 19 18 18 17 (17) 8 12 15 14 14 17 17 14 14 18 18 14 14 15 15 14 14

F5

E5

F#5

E5

F5

E5

17 17 14 14 16 16 14 14 14 14 14 15 15 14 9 14 11 (11) 13 10 11 10 (10) (10) 3

F#5

E5

F5

E5

Gtr. 4

17 18 18 17 17 20 20 17 21 21 17 17 18 18 17 17 20 20 17 17 23 23 17 17 21 21 17 17 20 20 17 17

Gtrs. 1 & 2

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 1 1 1 1 1 1 1 1 1 1 1 1 0 0

Cult

Words and Music by Kerry King and Dave Lombardo

Tune down 1 1/2 steps:
(low to high) C^b-F^b-B-E-G^b-C[#]

Intro

Fast ♩ = 185

Half-time feel

*E5

Gtr. 1 (slight dist.)

*Chord symbols reflect implied harmony.

1., 2.

3.

Gtr. 1 tacet

E5 F5 E5

Gtr. 1

**Gtrs. 2 & 3 (dist.)

**Composite arrangement

***Vol. swell

Gtrs. 2 & 3

F5

E5

G5

F[#]5

F5

E5

F5

E5

F5

1. E5 C5/G B5/F# Bb5/F 2. E5 G5 F#5 F5 3. E5 G5 F#5 F5

Gtr. 3

Gtr. 2

7 0 10 9 8 7 0 12 11 10 7 0 5 4 3 1

E5 G5 F#5 E5 Ab5 G5 E5 F#5 F5

Gtrs. 2 & 3

2 5 4 2 2 2 2 2 2 2 6 5 2 2 4 3 3 3

E5 Ab5 G5 E5 2nd time, End half-time feel G5 F#5 E5 F#5 F5

2 6 5 2 2 2 2 2 2 5 4 2 2 4 3 3 3 3

E5 F5 Ab5 E5 Ab5 G5

Riff A End Riff A

Gtr. 3

Gtr. 2

0 1 0 0 0 1 0 0 0 1 0 0 0 3 1 0 3 6 0 1 0 0 0 1 0 0 0 1 0 0 0 4 2 0 6 4 5

E5

F5 A^b5 E5

Ab5 G5

§ Verse

2nd time, Gtr. 4: w/ Fill 1

FS ES

F5 G5 Ab5 N.C. G5

[illegible]

1. Op - pres - sion is _____ the ho - ly law, _____ in
3. Cor - rup - tion breeds _____ the ped - o - phile, _____ don't

Rift B

Girs. 2 & 3

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the staff, there is a dashed line labeled 'P.M.' (Piano Melody). The second system continues the melody and includes a 1/4 note time signature change. The score is accompanied by a guitar tablature at the bottom, which uses numbers 1 through 4 to indicate fret positions on the strings.

F5 E5

F5 E5 F#5 F5 E5 G5 F5 E5 F#5

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicated by a sharp sign on the F line. The time signature is 4/4. The notation includes a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. A slur connects a quarter note on C5 and a quarter note on D5. This is followed by a quarter note on E5, a quarter note on F#5, and a quarter note on G5. The system concludes with a double bar line and a repeat sign.

God I _____ dis - trust.
pray for _____ the priest.

End Rift B

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The notes are: Measure 1: A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half). Measure 2: D4 (half), C4 (half). Measure 3: A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half). Measure 4: D4 (half), C4 (half). The lyrics 'The Rose Tree' are written below the first two measures, and 'The Rose Tree' is written below the last two measures. The tempo/mood is marked 'P.M.' (Piano Moderato). The score is for a single melodic line, with no accompaniment shown.

Gtrs. 2 & 3: w/ Riff B (2 1/4 times)

FS ES

F5 G5 Ab5 N.C. G5 F5 E5

In time His mon - u - ments will fall ____ like ashe - es ____ to
Con - fes - sion finds the lone - ly child, ____ God preys on ____ the weak. ____

Fig. 1

Gtr 4

[illegible]

3rd time, Gtrs. 2 & 3: w/ Riff B (1 1/4 times)
3rd time, Gtr. 5: w/ Fill 2

F5 E5 F#5 F5 E5 G5 F5 E5 F#5 F5 E5 F5 G5 Ab5 N.C. G5

dust. Is war and greed the mas - ter plan? —
 You think your soul can still be saved. —
 5. The war on ter - ror just drags a - long. —

F5 E5 F5 E5 F#5 F5 E5 G5 F5 E5 F#5 F5 E5

The bi - ble's where it all be - gan. ____
I think you're fuck - in' miles a - way. ____
My war with God is grow - ing strong. ____

Its prop - a - gan - da
Scream out loud, here's
His prop - a - gan - da

F5 G5 Ab5 N.C. G5 F5 E5

sells de - spair — and spreads the vi - rus
 where you be - gin. — For - give me, Fa - ther, for
 sells de - spair — and spreads the vi - o - lence

Gtrs. 2 & 3

Riff C

P.M.

0 1 3 4 1 0 3 0 3 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

F5 E5 F#5 F5 E5 F#5 F5 E5 F#5 F5 A♭5 G5 A♭5

ev - 'ry - where.)
I have sinned.)
ev - 'ry - where.)

Re - li - gion is hate. re -

[illegible]

Fill 2

Gtr. 5

Steady

steady gliss.

22 19 12

F5 Ab5 G5 F5 Ab5 G5 Ab5

li - gion is fear, re - li - gion is war.

Riff D End Riff D

P.M.

1 1 1 1 1 1 4 4 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 4 4 3 3 3 3 3 3 4 4

Gtrs. 2 & 3: w/ Riff D (1 1/2 times)

F5 Ab5 G5 F5 Ab5 G5 Ab5 F5 Ab5 G5

Re - li - gion is rape, re - li - gion's ob - scene, re -

F5 Ab5 G5 Ab5 F5 Ab5 G5

li - gion's a whore.

2. The
4. The
6. There

P.M.

1 1 1 1 1 1 4 4 3 3 3 3 3 3 4 4 1 1 1 1 1 1 4 4 6 5

Verse

E5 G5 Ab5 F5 G5 F5 Ab5

pes - ti - lence is Je - sus Christ, there nev - er was a sac - ri - fice, no
tar - get's fuck - ing Je - sus Christ, I would - 've led the sac - ri - fice, and
is no fuck - ing Je - sus Christ, there nev - er was a sac - ri - fice, no

Riff E End Riff E

P.M.

0 0 0 0 0 0 3 3 4 4 4 4 4 4 1 1 3 3 3 3 3 3 1 1 4 4 4 4 4 4 4 4

1st & 3rd times, Gtrs. 2 & 3: w/ Riff E (3 times)
 2nd time, Gtrs. 2 & 3: w/ Riff E (2 times)

E5 G5 Ab5 F5 G5 F5 Ab5 E5 G5 Ab5 F5

man up - on the cru - ci - fix. }
 nailed him to the cru - ci - fix. }
 man up - on the cru - ci - fix. }

Be - ware the cult of pu - ri - ty. in -

To Coda 1

To Coda 2

G5 F5 Ab5 E5 G5 Ab5 F5 G5 F5 Ab5

fec - tious im - be - cil - i - ty. I've made my choice. _____ Six, six,

Guitar Solo

Gtrs. 2 & 3: w/ Riff C (3 times)

F5 E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5

six. _____

*Gtr. 4 (dist.)
 8va

f

grad. bend

22 (22) 22 (22) (22) 22 19 19 20 20 19 19 20 20 19 20 20 19 19 22 22 22 20 20 22 22 20

*Jeff Hanneman

F5 E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5

8va

19 19 22 22 19 20 22 19 20 20 22 22 20 19 20 20 18 18 18 20 (20)

F5 E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5

8va

loco

17 17 18 18 20 20 18 17 20 20 17 18 17 18 17 17 19 16 16 16 14 14 15 17 14 14 15 17 15 15 16 15 17 17 15 16

E5 **F5 E5 F#5** **F5 E5 G5** **F5 E5** **F#5** **G5**

Gtr. 4

16 17 15 15 17 15 17 X 15 17 15 15 17 16 17 14 17 16 17 16 17 16 17 16 15 14

Gtrs. 2 & 3

PM

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 2 1 0 3 1 0 2 5

Coda 1

E5 **G5** **Ab5** **F5** **G5**

made my choice. _____ Six. six.

Gtrs. 2 & 3

PM

0 0 0 0 0 0 3 3 4 4 4 4 4 4 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Interlude
Half-time feel

E5 **G5** **F#5** **E5** **Ab5** **G5** **E5**

six. _____

Riff F

PM

2 5 4 2 2 2 2 2 2 2 6 5 2 2 2 2 2 2

G5 **F#5** **E5** **Ab5** **G5** **E5** **F#5** **F5** **End Riff F**

PM

2 5 4 2 2 2 2 2 2 2 6 5 2 2 2 4 3 3 3 3 1

Bridge

Gtrs. 2 & 3. w/ Riff F

E5 G5 F#5 E5 Ab5 G5 E5

Je - sus is pain, Je - sus is gore, Je - sus is the blood that's spilled in war. He's

End half-time feel

G5 F#5 E5 Ab5 G5 E5 F#5 F5

ev - 'ry - thing, He's all things dead, He's pull - ing on the trig - ger point - ed at your head.

Gtr. 2: w/ Riff A

E5 F5 Ab5 E5 Ab5 G5

Through fear you're sold in - to the fraud.

Gtr. 3

2 2 0 2 2 0

E5

Rev - e - la - tion, rev - o - lu - tion.

Gtrs. 2 & 3

0 1 0 0 0 1 0 0 0 1 0 0 0 3 1 0 1 4

E5

Ab5 G5

I see through your Christ il - lu - sion.

PM - - - - 1 0 1 0 0 0 1 0 0 0 4 2 0 6 4 5 5

Guitar Solo

F5

E5

F5

G5

E5

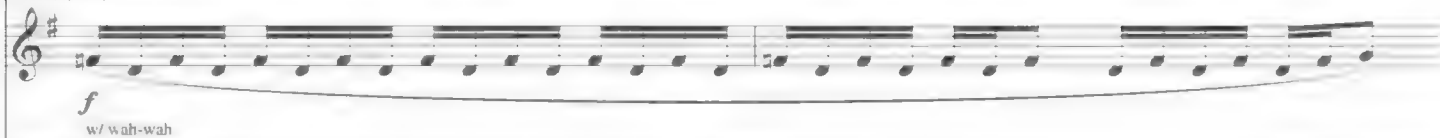
F5

G5

Ab5



*Gtr. 5 (dist.)

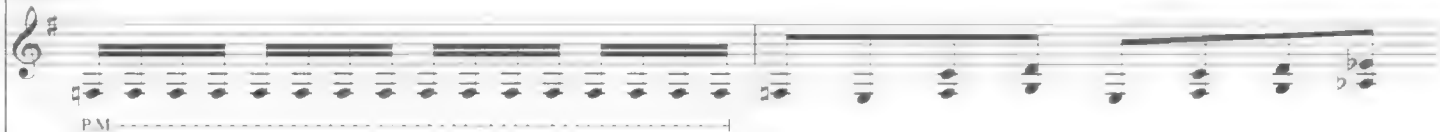


3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 5

*Kerry King

RIT G

Gtrs. 2 & 3



1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 3 5 0 3 5 6

G5

Ab5

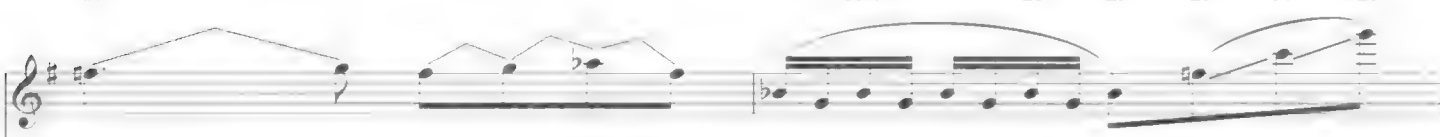
G5

E5

G5

F5

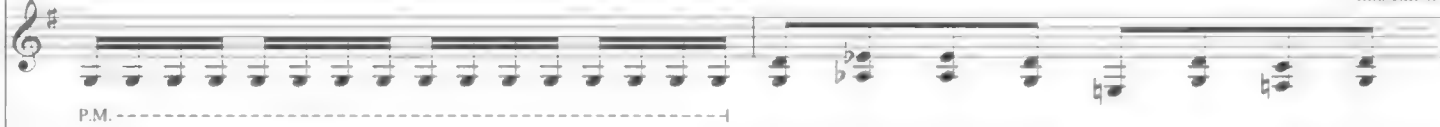
G5



6 6 1 1/2 6 3 0 3 0 3 0 3 0 3 6 13 20



End Riff G



3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 6 6 5 0 5 4 5

Gtrs. 2 & 3 w/ Riff G (2 1/2 times)

F5

E5

F5

G5

E5

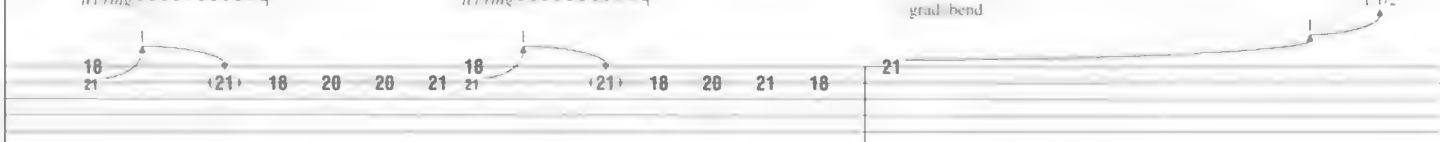
F5

G5

Ab5



18 21 18 20 20 21 18 21 21 18 20 21 18 21 grad bend 1 1/2



G5 Ab5 G5 E5 G5 F5 G5
 21 18 20 20 21 21 18 18 21 20 18 18 17 17 17

F5 E5 F5 G5 E5 F5 G5 Ab5 G5

loco

5 6 5 (5)

5 6 5 6 10 9 10 12 9 10 9 10 0

Ab5 G5 E5 G5 F5 G5 F5 E5 F5 G5 E5 F5 G5 Ab5

w-bar grad dive

let ring

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

G5
 Sva
 Gtr 5
 let ring
 22 19 22 19 22 19 22 19 22 22

[illegible]

E5

Ab5

G5

E5

Ab5

G5

Solo

grad. bend

22 (22) 1/2 1

22

Riff H

End Riff H

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 6 4 6 4 5 0 6 4 4 5

Gtrs. 2 & 3: w/ Riff H (2 times)

E5

Ab5

G5

E5

Ab5

G5

E5

Ab5

G5

E5

Ab5

G5

Solo

Gtr. 5

grad. release

grad. bend

22 (22) 22 1

loco

w/ bar

0 0

(0)

-1/2 -1

D.S.S. al Coda 2

E5

Ab5

G5

F5

Gtr. 5

*w/ bar

7 0 8 0 9 0 17 0 16 0 7 0 8 0 9 0

8 11 12 16 17 19 20 21

*Vigorously shake bar while performing trills & slides, next 2 meas.

Gtrs. 2 & 3

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 6 4 6 4 5 0 5 0 3 1

⊕ Coda 2

E5 F5 G5 Ab5 N.C. G5 E5

SIX. _____

Gtr. 2 & 3

P.M. _____

2 2 2 2 2 2 2 2 0 1 3 4 1 0 3 0 3 2 2 2 2 2 2 2 2

1/4

F5 E5 F#5 F5 E5 G5 F5 E5 F#5 G5 E5

P.M. _____

0 1 0 2 1 0 3 1 0 2 3 2 2 2 2 2 2 2 0 1 0 2 1 0 2 1 0

F5 G5 Ab5 N.C. G5 E5 F5 E5 F#5 F5 E5 F#5 F5 E5

P.M. _____

1/4

0 1 3 4 1 0 3 0 3 2 2 2 2 2 2 2 2 0 1 0 2 1 0 2 1 0

F#5 E5 F5 E5 F#5 F5 E5 F#5 F5 E5 G5

4 2 0 1 0 2 1 0 2 1 0 2 3

Guitar Solo

E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5
 Gtr. 4 *8va* *loco*

 16 17 17 16 19 16 16 17 17 19 19 17 16 16 19 17 16 17 17 19 16 17 17 16 16 17 16 15 14 15 17 14 15 17

[illegible]

Gtrs. 2 & 3: w/ Riff 1 (2 times)

E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5

Gtr. 4

15 15 14 14 18 15 15 16 18 16 15 18 15 15 16 16 17 15 16 17 15 16 16 17 14 16 17 18 16 10 19 16 17 18

[illegible]

E5
 Gtr. 4
 19 20 20 19 23 23 20 19 20 20 19 23 23 20 19 23 23 20
 F5 E5 F#5 F5 E5 G5 F5 E5 F#5 N.C.
 X 19
 21/20 (21/20) 21/20 (21/20) 21/20 (21/20)

Girs. 2 & 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 4 1 0 4 1 0 4

Words and Music by Kerry King and Dave Lombardo

Fast $\bullet = 200$

*Chord symbols reflect implied harmony.

1.

2.

1/2

Gtrs. 1 & 2

B5

Fm

slight P.M.

slight P.M.

1.

N.C.

slight P.M.

2.

A \flat 5

F5

B5

B \flat 5

A \flat 5

P.M.

Verse

Fm

B5

1. Crush - ing less all as your worth - less goals, ____

2. Help - less as I dom - i - nate, ____

P.M.

P.M.

P.M.

Fm

G \flat 5

I _____ de - fine con - trol, ____ Your

I _____ won't cel - ebrate ____ un

P.M.

P.M.

P.M.

Fm B5

pam's my fuck ing ec sta sy, so
 til you've all been cru ci fied. I

P.M. P.M. P.M.

6 3 3 3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 3 3 3 2 2 2 2 2 2 2 2

Fm Ab5 F5 B5 Bb5 *To Coda*

pu - trid is my world of tyr - an ny.
 can - not rest 'til ev - 'ry one has

P.M. P.M.

6 3 3 3 3 3 3 3 3 3 6 3 3 3 6 6 6 6 3 3 3 3 2 2 2 2 1 1 1 1

Chorus D5 Eb5 G5 Ab5 D5 Eb5 G5 Ab5

Ac - cen - tu - ate your des - per - a - tion,

Rhy. Fig. 1 End Rhy. Fig. 1

D5 Eb5 G5 Ab5 D5 Eb5 G5 Ab5

flesh from bone I'll rip and tear. I hate the fact that we breathe the same

Interlude

Fm B5

air. _____

slight P.M. -----| slight P.M. -----| slight P.M. -----|

6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

*D.S. al Coda
(take 2nd ending)*

Fm N.C.

slight P.M. -----| slight P.M. + P.M. -----|

6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 0 1 2 3 1 2 3 4 2 3 4 5

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 G5 Ab5 D5 Eb5 G5 Ab5

died. _____ I can't stand the vic - tim _____ in

D5 Eb5 G5 Ab5 D5 Eb5 G5 Ab5

you. _____ in - fect - ing ev - 'ry - thing that I

F5 Gb5 Bb5 B5 F5 Gb5 Bb5 B5

do. I will e - rad - i - cate, _____ ob - lit - er - ate, _____ de - pop - u - late. _____ Di -

Gtrs. 1 & 2

F5 Gb5 Bb5 B5 F5 Gb5 Bb5 B5

vine a - tro - cious suf - fer - ing, — clean - sa - tion of — the weak. Su - prem - a - cy! —

Asus2 G#sus2 F5 Asus2 G#sus2 F5 Asus2 G#sus2 F5 E5

Piss - ing on — your

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

Asus2 G#sus2 F5 Asus2 G#sus2 F5 Asus2 G#sus2 F5 E5

faith, — in - cin - er - ate — God's

Asus2 G#sus2 F5 Asus2 G#sus2 F5 Asus2 G#sus2 F5 E5

where, — Per - pet - u'al is — my

Asus2 G#sus2 F5 Asus2 G#sus2 F5 Asus2 G#sus2 F5

reign, — I will eat — your soul. —

Interlude Slower ♩ = 150 Dm

Gtrs. 1 & 2

P.M. — P.M. — P.M. —

0 0 0 0 0 3 0 5 0 3 0 0 0

*Sing 1st time only

P.M. P.M. P.M. P.M. P.M.

1. F5 2. F5

*Gtr. 3 (dist.)

f
w wah wah

12

*Kerry King

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

Guitar Solo D5

12 12 13 12 14 15 19 19 (19)/23 13

Riff A

P.M. P.M. P.M. P.M. P.M.

loco

15 (15) 15 16 15 (15) (15) 18 18 17 17 15 15 13 13 11 11 11 9 16

End Riff A

0 0 0 0 0 3 0 0 0 5 0 3 0 0 0 0 0 0 0 0 3 0 0 0 5 0 0

Gtrs. 1 & 2: w/ Riff A

D5

loco

15ma

P.H.

5 0 3 0 0 5 0 8 0 0 7 0 0 5 0 2 0 0 3 0 0 5 0 12 0 0 11 0 0 7 0

F5

2 0 0 3 0 0 5 0 7 0 0 8 0 0 11 0 14 0 0 15 0 0 17 0 19 0 X X 18 (18) (18)

A tempo

E5

F5

E5

F5

E5

F5

G5

Ab5

steady gliss

22 21 22 21 17 16 9 7 4 3

Riff B

Gtrs. 1 & 2

P.M.

2 2 2 2 2 2 3 3 2 2 2 2 2 2 3 3 2 2 2 2 2 2 3 3 5 5 5 5 6 6 6 6

E5 F5 E5 F5 E5 F5 G5 F5

P.H. *steady gliss*

2 2 17 5 (5)

End Riff B

P.M.

2 2 2 2 2 2 3 3 2 2 2 2 2 2 3 3 2 2 2 2 2 2 3 3 5 5 5 5 3 3 3 3

Gtrs. 1 & 2: w/ Riff B (2 times)

E5 F5 E5 F5 E5 F5 G5 Ab5 E5 F5 E5 F5 E5 F5 G5 F5

Gtr 3

8va

loco

w/ bar w/ bar Harm w/ bar

Pitch D

-1 1/2 -3 -1 1/2 -1 1/2 +1

-3 1/2

E5 F5 E5 F5 E5 F5 G5 Ab5 E5 F5 E5 F5 E5 F5 G5 F5

P.H.

*w/ bar

6 7 6 5 6 9 8 (8) (8) 9 (9) 9 17 8

*Vigorously shake bar while performing trill.

Gtr. 3 E5 F5 E5 F5 E5 F5 E5 F5

4 5 7 7 5 4 4 5 8 8 6 5 5 6 7 8

Riff C Gtrs. 1 & 2 End Riff C

2 2 2 2 2 2 3 3 2 2 2 2 2 2 3 3

Gtrs. 1 & 2 w/ Riff C (2 times) Gtr. 3 E5 F5 E5 F5 E5 F5 E5 F5

11 11 9 8 8 9 10 11 12 12 10 9 9 10 11 12

13 13 11 10 15 5 X

E5 F5 E5 F5 E5 F5 E5 F5

11 9 8 12 10 9 13 13 11 10 13 13 11 10

14 14 12 11 15 15 13 12 16 16 14 13 16 16 14 13

E5 F5 E5 F5 E5 F5 G5 N.C. Must main - tain con -

17 17 15 14 18 18 16 15 19 19 17 16 20 20 18 17

21 19 18 23 20 19 24

Gtrs. 1 & 2 P.M.

2 2 2 2 2 2 3 3 2 2 2 2 2 2 3 3

Outro
Slower ♩ = 148

Gtr. 3 tacet

trōl of the weak

Gtr. 4 (dist.)

f Harm.

*Jeff Hanneman

Gtrs. 1 & 2

Pitch: E
B

Rhy. Fig. 3

P.M.

w/ bar -

slack

Gtr. 1: w/ Rhy. Fig. 3 (6 times)
Gtr. 2: w/ Rhy. Fig. 3

D5 F5 Eb5 D5

F5 Eb5 D5 Eb5 D5

Harm

w/ bar -

loco

TH

+1/2

-3 1/2

-2 1/2 -1/2 -2 1/2

End Rhy. Fig. 3

P.M.

Eb5 D5

F5 Eb5 D5 Eb5 D5

Gtr. 4

w/ bar -

+1

5 0 5 0

Pitch F

+1

+1 1/2

+1/2

-1 1/2

-2 1/2

Must main - tain con - trol of the weak.

Gtr. 5 (slight dist.)

mp

w/ reverb

End Rift D1

Gtr. 6 (slight dist.)

mf

w/ reverb

Rhy. Fig. 4

Gtr. 2

P.M. -----

P.S.

Gtrs. 5 & 6: w/ Riffs D & D1 (2 times)

Must contain the minds of the free.

End Rhy. Fig. 4

Gtr. 2

P.M. -----

w/ bar

-2 slack

F5 Eb5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5

Must main - tain con - trol of the weak.

Gtr. 4

15ma

*fdbk.

*Microphonic fdbk., not caused by string vibration.

**Vol. swell

F5 Eb5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5

Must con - tain the minds of the free.

Gtr. 4

15ma

mf

w/ bar -1/2

Gtr. 5

12 11 11 8 8

Gtr. 6

7 6 6 3 3

F5 Eb5 D5 Eb5 D5

Free time

F5 Eb5 D5 Eb5 D5

Gtr. 4

8va

Harm.

w/ bar

loco

Harm.

0 -1

(4)

+1/2

3

Pitch: A

slack

+1

+1/2

Gtr. 1

P.M.

Gtr. 2

P.M.

8va

w/ bar

(3)

(3)

-1

-1/2

-1

-1/2

-1

fdbk.

8va

w/ bar

(3)

(3)

-1/2

-1

-1/2

-1

fdbk.

*Microphonic fdbk., not caused by string vibration.

**Vol. swell

***See above footnote.

w/ bar

(3)

-2 1/2